



THE ALBUM

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The Story's Kimball **Makes Solo Debut Dn Imaginary Road**

BY CARRIE BELL

LOS ANGELES-In the mid-80s. Jennifer Kimball was a spiky-haired student at Amherst College who formed a band with her friend Jonatha Brooke. She became half of the Storv-the half that sang harmony, engaged audiences with her wit and big smile, and grew more miserable with every recording session or concert.

"As years went on, Jonatha became more headstrong in her (Continued on page 85)

INSIDE BILLBOARD

Nontraditional Retailers On **Bise In II.K. Music Sector** See Page 3

II S. Laheis Muli Whether To Sell Direct In Online Stores See Page 68



Reggae Re-Examines Spirituali New Generation Covers Spectrum Between Secular And Sacred

BY FI FNA OUMANO

KINGSTON, Jamaica-There has been much talk this year about reggae's alleged return to "conscious" or

'cultural" themes, as if the entire industry has suddenly seen the light and subsumed itself under a banner of spirituality.

While it's true that many contemporary reggae artists are determined to reform the "Babylon system," at least an equal number have simply fortified their party resolve.

There is much nostalgia for the past and its missed oppor-

tunities; many gifted Rastareggae artists never crossed to mainstream U.S. audiences. This has undoubtedly warmed the welcome for this new generation of message-bearers. But now, those with the most commercial promise view music more as entertainment than inspiration.

Reggae's crossover hopes currently rest on the slim shoulders of Beenie Man-a DJ, or reggae rapper. who broke through to U.S. audiences this year via his tellingly titled "Many Moods Of Moses" album (Shocking Vibes). The hit lead single, "Who Am L" answers its own question with the lyrical statement "the gal dem sugar"—a wise choice of persona. But "ladies' man" is merely one of several faces Beenie reveals on "Many Moods

"When you have an album now, you have to do a lot of different types of music, 'cause it's not one type of people who listen to music," explains the 24-year-old. "You have Spanish, hiphop, different types of people. So I sing gospel, country, Spanish music. But we're still coming straight dancehall, 'cause that is what we want to



Through the many years Beenie Man has worked in collaboration with

the label/production house Shocking

REENIE MAN

Vibes he's demonstrated an excentional-but, to reggae purists, suspicious-willingness to experiment.

regardless of which place or how far you take reggae, the music all comes back to one thing: the one-drop beat. We want to take the music as far as it

can go, but you cannot take a reggae artist and make him a hip-hop artist. Reggae [is] reggae, hip-hop [is] hip-hop, regardless of how them sound familiar or the heat sound familiar."

Red Rat, another dancehall sensation and object of female teenage fantasies, drills his girlthemed rhymes over the riddim like a stateside rapper. His new album, "Oh No . . . It's Red Rat" (Mainstreet/Greensleeves), is selling well in the U.K., but

without strong support on this side of Atlantic, it's doubtful he can complete the last leg of the Jamaica/U.K./U.S. breakout progression Beenie has just (Continued on page 85)

Wholly owned and operated by

chairman/CEO Kovac, Los Angeles-



"You can't be backward," Beenie

says. "You have to go forward. But

Left Bank Bows 'Beyond **Record Co. Includes Many Labels, Genres**

BY PAUL VERNA

NEW YORK-Allen Kovac's Left Bank Organization, an entertainment firm renowned for its work in the

artist management, promotion, research and advertising fields, is forming Beyond, a diverse record label family that will aim to break artists across a broad



based Beyond will comprise core imprint Beyond Records, whose acts include established rockers Motley Crue, Blondie, Sponge, and Yes, as well as newcomer Al's Not Well; Crowbar Records, a label co-owned and operated by

spectrum of popular music, from rock, pop, and R&B to hip-hop. country, and swing.

rap star Coolio that will sign new hiphop, R&B, pop, and rock talent; Slim-(Continued on page 87)



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CHARTS & RESEARCH

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P'Gram Profits Sagging, But Rebound Seen

BY JEFF CLARK-MEADS

LONDON-PolyGram is repeating its promise that its music performance will pick up in the second half of the year. The company is reiterating its view in the wake of a second-quarter performance that saw its music division's operating profit fall significantly despite a rise in sales (Bill-board Bulletin, July 23).

The company says its weak release schedule in the first half of the year was to blame for the fall in profits. The absence of new albums from international and region al stars in the second quarter meant that fewer records were sold and that the unit cost of those sold was higher.

PolyGram warned of the effect of its weak release schedule in a profits warning issued in the spring (Billboard, April 4) and again in announcing its first-quarter results (Billboard, May 2). The company's secondquarter results show music sales up from \$1.026 billion in the April June period last year to \$1.043 billion in the same time frame this year. Operating profit fell from \$136 million to \$82 million. Comparing the first half of this year with the first six months of 1997, sales were down from \$1.998 billion to \$1.976 billion, and operating profit fell from \$265 million to \$135 million.

In the second quarter, the film division's losses rose from \$21 million last year to \$49 million this year on sales up from \$118 million to \$123 million.

Nontraditional Music **Outlets Grow In U.K.: Indie Retailers Decline**

BY JEFF CLARK-MEADS

LONDON-The number of nontraditional outlets for music in the U.K. is now greater than ever. Simultaneously, the independent record retail sector is at its lowest ebb.



in 1997 and fell from a total of 2 093 in 1994 to 1.385 last year, according to the British Phono-

graphic Industry (BPI) Statistical Handbook 1998, published July 23. At the same time, the number of foodand-household-goods supermarkets selling music rose from 193 in 1994 to 1.530 in 1997.

The BPI also notes that 727 audio outlets were introduced by Blockbuster into its U.K. video stores in 1997. When these stores are included in the total. "music is now available in more nontraditional outlets than ever." the BPI says.

Within that, the advance of the supermarkets is pronounced. The Tesco chain increased its music outlets from 260 in 1996 to 556 last year, while Sainsbury rose from 202 to 376 in that time. In addition, the electrical-goods retail group Dixons/Currys increased its music departments from 65 in 1996 to 249 last year, eccording to the BPI.

The specialist retailers have, though, provided some counterweight to that trend. HMV continued its steady expansion to finish 1997 with 106 stores, and Virgin has steadily grown throughout the '90s to end last year with 80 outlets. New players MVC and (Continued on page 92)

In a statement accompanying the results, CEO Jan Cook commented, "As expected, PolyGram's music performance in the first balf of 1998 faced a difficult comparison with last year, when a number of international and local releases achieved very strong sales.

"However, we are encouraged by the solid improvement in

music performance compared to the first quar-PolyGram ter of this year, predominantly in the month of June. In a period of

transition, PolyGram's ability to achieve this positive trend firmly demonstrates the dedication of our staff around the world."

Noting that releases are due in the second half of the year from Bryan Adams, the Cardigans, Sheryl Crow, Jonny Lang, and Elvis Costello and Burt Bacharach, Cook says this "enables us to believe that our music performance will continue to improve over the coming months."

The PolyGram results are the first to be issued since Seagram announced May 21 its intention to purchase the company,

Michael Nathanson, international media

analyst at the New York firm Sanford C. Bernstein, says that if the purchase is com-pleted. Seagram will buy PolyGram at a low ebb for the company. "It's like buying a house when the walls are collapsing and the roof is falling in," says Nathanson. "You pay the lowest price, and you think, 'There's room for doing this up.' I suspect next year's results will be much better than 1998's '

Nathanson also argues that PolyGram's results in the first half have been adversely affected by the company's relatively large exposure in the faltering Asian markets

Cook notes, though, that worldwide music sales were up 2% and that this was achieved through "solid sales" from international artists such as Hanson Andrea Bocelli, DMX, and Shania Twain, along with local successes from Taiwan's Valen Hsu, Japan's Kyosuke Himuro, Hong Kong's Jacky Cheung and Ronald Cheng, and Brazil's Chitaozinho.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 2.03 guilders to the dollar. Figures for last year have been restated at this rate.



Spirited Gathering. Notable nemes in the music industry recently gathered at the New York restaurant Sardi's for a luncheon to kick off this year's fund-raising campaign for City of Hope. Tha California-based institute, dedicated to tha treatment and cure of cancer and othar lifethreatening diseases, has been helped by nearly \$30 million raised by the music and entertainment industry during the last 25 years. This year's activities will culminate in a gala dinner Nov. 4 honoring Billboard president/publisher Howard Lander and editor in chief Timothy White, who will be presented with the Spirit of Life Award. The host and performers for the event, whose theme will be "Ona Night Of Wonders," will be announced Thursday (30) at the kickoff luncheon in Los Angeles, Shown at Sardi's, from left, are City of Hope music and entartainment industry board member Richard Palmese. Arista Records senior VP: board member Ron Shapiro, Atlantic Records axecutiva VP/GM; Lander: past Spirit of Life honorees Kenneth "Babylece" Edmonds and Antonio "L.A." Reid: White: end City of Hope music and entertainment industry board member Bruce Resnikoff, Univarsal Music Group executiva VP/GM of special markats and products.

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joyful to read, as well as your appreciation of Monk's stature.

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moment a friend played me "Ruby, My Dear" 25 years ago. To this day, he is an icon of inspiretion, as a musician, as an American, and as a man,

Thanks for sharing.

Robert Kraft Executive VP Fox Music

JOB WELL DONE

I want to commend you for your article in the June 27 issue about sexual orientetion as a fector that can have an impact on an artist's recording career. I appreciate the fact that you could write it in a matter-of-fact way. Thanks again. John J. Ahearn Cambridge, Mass.

LETTERS I was thrilled to read your article on



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Gospel Choir Stalwart O'Landa Draper Dies

BY LISA COLLINS

LOS ANGELES-The gospel industry is mourning the loss of O'Landa Draper, a five-time Grammy-nominated gospel recording artist whose Memphisbased choir, the Associates, was dubbed "the choir of the '90s Draper died July 21 in Nashville of renal failure. He was 34.

Draper's death came as a huge shock to a gospel community that had viewed him as a solid force on its increasingly competitive choir scene since his 1990 Word Records debut, "Do It Again." Draper founded the 70-voice

choir in 1986. It got its first professional break singing backup on Shirley Caesar's 1989 release, "I Remember Mama." Six releases have followed, five of which received Grammy nominations. His biggest-selling album,

"Above & Beyond," which sold nearly 70,000 units upon its release in 1991.



earned him a Stellar Award and a Dove nomination. In 1994, he and his choir were selected to perform with Billy

Joel on the live telecast of the

Grammy Awards.

A move to Warner Alliance in 1995 yielded two releases-"Gotta' Feelin' " and his current album, "Reflections," which was released in April. Stressing professionalism, Draper said once that his vision was "to present a better and more disciplined choral sound and to show that gospel choirs are not just about the shouting, but the performance and the message."

Draper, who was in Nashville for a series of meetings with executives at Warner Alliance Records regarding future releases, became ill upon his arrival in the city and was hospitalized at Meharry General Hospital, where he later died.

Draper is survived by his mother, Marie Draper; a sister, Tere-sa; and his fiancée, Patrina Smith, who is a member and co-director of the Associates. He will be remembered in a series of memorial services, beginning with a private funeral July 24 in Memphis and culminating with a nemorial service at the Gospel Music Workshop of America, where he had been scheduled to perform. A date for the memorial service had not been set by press time.



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Nile Rodgers Ramps Up Music Firm

Venture Includes Former Touchwood Distrib., New Label

BY ED CHRISTMAN

NEW YORK-Nile Rodgers, cofounder of Chic and a well-known record producer, is getting back in action on the business side of the music industry with the purchase of an independent distribution company and the start-up of a new label.

Rodgers has acquired Touchwood Distribution and renamed the company Sumthing Distribution to coincide with the launch of his Sumthing Else Records label. The first release from the Sumthing label will be a live album from Chic, recorded in Budokan, Japan, in 1996 on the day before the group's co-founder, Bernard Edwards, passed away. That album will also include the last four studio tracks completed by Edwards and Rodgers.

Touchwood, a 4-year-old company previously affiliated with the label of the same name, is currently on the map through the distribution of the self-titled album from the DLR Band, the latest project from David Lee Roth. The set has scanned 28 000 units since its release in June. according to SoundScan. Terms of the acquisition were not disclosed.

Touchwood, the label, sold its distribution company because it wanted to focus its energies on music. The label recently merged with Zero Hour Records to form Touchwood Zerohour Entertainment (Billboard, July 18).

As to why be acquired a distribution company, Rodgers says, "I really wanted to be in a position to influence the destiny of product, BODGERS especially my own

product."

In addition to the DLR Band on Wawazat! Records, Touchwood also distributes Alchemy Records, Cash Only Records, Dancefloor, Echo International, Flex Records, Gamma Records, Harmony Park International, Horse Play Records, Koala Publications, Lizard Records, Radio Mafia, Pelican Sound Recordings, Pendulum Entertainment, Say See Bone Records, Song Haus Records, Uproar Entertainment, Whirled Records and Xemu Records

The company also is still distrib-



Good As Gold, Pat Boone's Gold Label record company, whose roster includes Patti Page and Glen Campbell, recently announced a merger with Honest Entertainment, a tabel boasting pop standards, jazz, classical, and Celtic acts. The newly formed endeavor will strive to market pop standards music to the over-30 demo. Shown cementing the deal, from left, are Honest Entertainment owner Jim Long and Boone.

Rvkodisc Sale Imminent

NEW YORK-The long-anticipated sale of Rykodisc to Islandlife is expected to close within a week, according to sources (BillboardBulletin, July 23)

The deal would be worth more than \$25 million, including a tranche to be paid at a later date based on the performance of the Salem, Mass.-based company, sources say. Ryko will remain under the current management of label co-founders Don Rose and Arthur Monn An Islandlife snokerwoman de-

clines to comment, and Ryko executives were unavailable at press tir

The bulk of the funds generated by the label's sale are expected to be disbursed to Ryko creditors and Genesis Merchant Group, a San Francisco-based investment company that is an equity owner in the label.

Islandlife, the parent company of the new multifaceted entertainment venture formed by Chris Blackwell after leaving PolyGram (Billboard, May 16), is said by sources to have signed a letter of intent to purchase Ryko in April (Billboard, May 9), At that time. the purchase price was believed to be in the range of \$32 million to \$35 million, including the performance-based component.

Islandlife has just issued its first albums, via its Palm Pictures record label: "In Search Of The Lost Riddim" from Ernest Ranglin and "Nomad Soul" from Rasha Maal (Billboard, July 4).

Distribution and marketing of those releases was alated to be handled by Ryko, based on a short-range deal agreed to between the two companies, while the due diligence and other steps necessary to close the deal were being completed. ED CHRISTMAN uting the Touchwood family of labels, with a decision pending from Touchwood Zerohour as to whether that relationship will continue.

Sumthing Distribution executives decline to provide current sales volume, but Billboard estimates that the will



company achieve \$7 million in sales in the current year. Rodgers adds, bowever, that with the labels he is negoti-

ating to bring on board, Sumthing could generate \$15 million to \$20 million in billing in its first fiscal year under the new ownership

Sumthing Distribution is overseen by Irv Biegle, president. Biegle's history in the record business includes stints at Motown, Bell Records, Casablanca Records, and Boardwalk Andy Uterano, previously VP of (Continued on page 29)

Next 'UniGram' Task: Integration

BY ADAM WHITE

LONDON-Having recently firmed up the top-level management team for the soon-to-be-combined Universal and PolyGram, Universal parent Seagram is now turning its attention to the task of integrating the companies' vast operations.

Universal and PolyGram have established the first group of teams responsible for evaluating and recommending how to best accomplish this. In addition, the Boston Consulting Group has been hired to assist in the process.

Nine business sectors are covered by the first lineup of teams: publishing, global marketing, global manufacturing and logistics finance human resources information technology, business and legal affairs, real estate, and

Four of these sectors have two team leaders, one from each company's relevant department. In

affairs, for example, they are PolyGram general counsel **Richard Constant and Universal** Music Group senior VP Michael Ostroff. The other five teams are headed by a senior executive from one of the merging companies. In global marketing, for example, it is PolyGram senior VP of pop marketing David Munn

The teams' findings "will eventually shape the new company," say Universal Music Group chairman/CEO Doug Morris and Poly-Gram CEO Jan Cook in a memo distributed July 20 to employees at both companies worldwide. Staff were asked for "full cooperation" in the process and informed that, in the coming weeks, they'll be told about other teams, which are likely to include such areas as distribution and communications

Sources at the record compa confirm that a consulting firm has been hired and the corporate (Continued on page 93)

Columbia Has Big Plans For 'Godzilla' Video "Godzilla" has made \$135 million

BY FILEEN EITZPATRICK

LOS ANGELES-Another giant movie is heading to retail this fall, but this one is no love story.

"Godzilla," the latest incarnation of the classic Japanese monster movie created by Toho Co. in the 1950s, will stomp its way onto shelves Nov. 3 with no suggested retail price but a \$14.95 minimum advertised price (MAP),

The Columbia TriStar Home Video title will be bolstered by crosspromotions from Duracell and Dreyers/Edv's Ice Cream.

In other sell-through news, 20th Century Fox Home Entertainment is rush-releasing "Hope Floats" to stores on Oct. 20 at a low \$19.98, with a \$13.95 MAP.

The title, which stars Sandra Bul-



was widely reported to be disappointing to parent Sony Entertainlock and Harry ment based on its \$100 million pro-Connick Jr., will duction cost. be supported by ton-market radio promotions, which

will highlight the

Capitol Records

Dropping to No.

soundtrack.

But Columbia executive VP Paul Culberg calls the reports "meaningless" and expects the film to over-perform on video.

at the U.S. box office, a figure that

"This movie has made \$135 million, and that ain't chopped liver," says Culberg, "Our research indicates that this will be a good rental title, which also provides a sampling (Continued on page 29)

made \$55 million at the box office. VSDA Keeping Door Open For Adult Exhibitors Rival L.A. Expo Planned For '99: Adult Absence Could Hurt Main Show

11 on The Billboard 200 this issue.

the album peaked at No. 4. The film

BY SETH GOLDSTEIN

NEW YORK-The Video Software Dealers Assn. (VSDA) probably won't sever relations with the adult exhibitors that have pulled out of the annual VSDA Convention to

July 25).

their own next "We are study-

ing the situation," says VSD spokes-

woman Kelli Clayton. "They do want to work with us in

some capacity," says Paul Fishbein, president of AVN Publications, which has sponsored the VSDA adult exhibit area since 1995

Fisbbein'a 50,000-square-foot Adult Entertainment Expo will be held next year at the Shrine Auditorium in Los Angeles, a short ride from the VSDA's show at the Convention Center. Both conventions are scheduled for July 8-11, 1999.

The big question is whether the adult departure will significantly affect VSDA attendance. Retailers, even those who don't carry porn, like to see the sights and collect performers' autographs.

However, Fishbein says, "I can't tell you if we had any influence.

Clayton describes the "financial impact" of the adult section, which usually occupies 5%-10% of VSDA floor space, as "not very significant. It's less than 5% of our income."

But adult veterans like David mes, president of Vivid Interactive in Los Angeles, think the ripple effect will severely damage VSDA. Without the Expo nearby, James warns, attendance "could be cut in (Continued on page 93)

WIPO Bill Making Headway. **But Web Issues Still Loom**

BY BILL HOLLAND

WASHINGTON, D.C .- Congressional passage this session of legislation to allow U.S. ratification of the World Intellectual Property Organiration (WIP()) international treaties grows more certain as lawmakers prepare for a House floor vote in early August.

At this juncture, Speaker of the House Newt Gingrich has said he wants the vote scheduled before Congress breaks for recess Aug. 3. The House vote on H.R. 2281-the

Digital Millennium Copyright Act of 1998-follows a July 17 marioup of the bill by the House Commerce Committee (BillboardBulletin, July 18).

However, insiders also forecast that final agreement in the House may come only after a jurisdiction "turf" battle on the floor between members of the Judiciary Committee and the Commerce Committee. A growing debate over copyright and licensing issues between companies that digitally transmit music online and record labels represented by the Recording Industry Assn. of America (RIAA)-which was to be the subject of July 23 meeting (Continued on page 93)



year (Billboard,

PROVIDING FINANCING FOR MUSIC PUBLISHING, RECORD MASTERS, RECORD ROYALTIES, PRODUCER'S ROYALTIES, LITERARY ESTATES, TV SYNDICATION, FILM AND TV LIBRARIES, AND ALL OTHER INTELLECTUAL PROPERTIES

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MATCH THE VMA NOMINEE TO THEIR PROBABLE ACCEPTANCE SPEECH

WILL SMITH	Denounces the entire industry and implicitly slams record company with which they just signed a multi-million dollar dealand thanks Doug Morris.
CHUMBAWAMBA	• Extends public invitation to Rammstein to record with them "anytime, anywhere."
PRODIGY	Fueled by near-lethal combination of malt liquor, Krispy Kreme donuts and Viagra, delivers a rambling nine minute speech on the "underappreciated genius of Kraftwerk."
T H E V E R V E	Wears a "We believe you Monica" T-shirt.
FIONA APPLE	Thanks spiritualist, astrologer, herbalist, colonicist, vegan chef, yoga instructor, and "Larry, Sid, and all of the guys over at ICM."
MADONNA	Mistakenly thanks the Dust Brothers for "making me take all of those piano lessons" and parents for "turning me on to that phat Opcode IV midi interface."
GARBAGE	• Wears something that they don't realize TV lights will render completely see-through.
P U F F D A D D Y	Makes vague, lewd reference that involves her tour manager, lke Hanson and a six-pack of Zima, and thanks Doug Morris.
D A V I D B O W I E	• Sprints to stage and proceeds to get inappropriately jiggy wit it.
M A R I A H C A R E Y	Energies their medication 20 minutes before stage time, and forgets to thank Doug Morris.
B U S T A R H Y M E S	in a bizarre turn, pays homage to recently-deceased parent by singing "Papa Can You Hear Me?" in note-perfect Castilian Spanish.
N A T A L I E I M B R U G L I A	Sends Yanomano tribesman to accept award and thanks "the fans, MTV, Ahmet Erterun," and then yells "and I'll see the rest of you at Sky Bar later!"



¹⁹ 98

CATEGORIES

10тн

BEST VIDEO OF THE YEAR

- · Brandy & Monica / The Boy Is Mine
- · Madonna / Ray Of Light
- Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)

SEPTEMBER

8 PM EST

- Will Smith / Gettin' Jiggy Wit It
- The Verve / Bitter Sweet Symphony

BEST MALE VIOEO

- David Bowle featuring Trent Reznor / I'm Afraid of Americans (nine inch nails remix)
 Busta Rhymes /
- Put Your Hands Where My Eyes Could See
- Eric Glapton / My Father's Eg
 Brian McKnight / Anytime
- Will Smith / Just The Two Of Up

BEST FEMALE VIOEO

- Fiona Apple / Criminal
- Mariah Carey featuring Puff Daddy & The Family / Honey (Remix)
- Natalie Imbruglia / Torn
- Madonna / Ray Of Light
- Shania Twain / You're Still The One

BEST GROUP VIOEO

- · Backstreet Boys / Everybody (Backstreet's Back)
- · Garbage / Push It
- matchbox 20 / 3 A.M.
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

BEST RAP VIDED

- Busta Rhymes /
- Put Your Hands Where My Eyes Could See • Master P featuring Fiend, Silkk The Shocker,
- Mia X, & Mystikal / Make Em Say Uhh! • The Notorious B.I.G. featuring
- Mase & Puff Daddy / Mo Money Mo Problems • Pras featuring OI' Dirty Bastard & <u>Mya</u> /
- Ghetto Supastar (That Is What You Are) • Will Smith / Gettin' Jiggy Wit It

BEST DANCE VIDED

- Backstreet Boys / Everybody (Backstreet's Back)
- Janet Jackson / Together Again
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Will Smith / Gettin' Jiggy Wit It

BEST ROCK VIOED

- Aerosmith / Pink
- Foo Fighters / Everlong
- · Dave Matthews Band / Don't Drink The Water
- Metallica / The Unforgiven II

MTV VIDEO MUSIC

BEST ALTERNATIVE MUSIC VIDEO • Ben Folds Five / Brick

- Garbage / Push It
- Green Day / Time Of Your Life (Good Riddance)
- Radiohead / Karma Police
 - The Verve / Bitter Sweet Symphony

BEST NEW ARTIST IN A VIDED

- · Cherry Poppin' Daddies / Zoot Suit Riot
- Chumbawamba / Tubthumping
- · Fastball / The Way
- Natalie Imbruglia / Torn
- Mase / Feel So Good

BEST VIDED FROM A FILM

- Aerosmith /
- I Don't Want To Miss A Thing (Armageddon) • Beck / Deadweight (A Life Less Ordinary)
- Celine Dion / My Heart Will Go On (Love Theme from Titanic)
 - (Titanic)
- Goo Goo Dolls / Iris (City of Angels)
- Pras featuring OI^o Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are) (Bulworth)
- Puff Daddy & Jimmy Page / Come With Me (Godzilla)

BEST R&B VIDEO

- · Brandy & Monica / The Boy Is Mine
- Wyclef Jean featuring Refugee Alistars / Gone Till November
- K-CI & JoJo / All My Lit
- Usher / You Make Me Wanna

BREAKTHROUGH VIOEO

- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Garbage / Push It
- Sean Lennon / Home
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Roni Size / Reprazent / Brown Paper Bag

VIEWER'S CHDICE

- Celine Dion / My Heart Will Go On (Love Theme From Titanic) (Titanic)
- Green Day / Time Of Your Life (Good Riddance)
- matchbox 20/ 3 A.M.
 - Puff Daddy & The Family featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble / It's All About The Benjamins (Rock Remix)
- Will Smith / Gettin' Jiggy Wit It
- will Smith

Plua.In Is Epicenter For Net Topics

Online Execs Sav Music Biz Relations Could Be Improved

BY DOUG REECE

NEW YORK-Plug.In '98, the "new music meets new technology" conference held July 15-16 here, proved the springboard for a spate of musicrelated announcements from the technology sector, as well as the site for lively industry debate about hotbutton issues like online licensing fees and World

Wide Web sales strategies. Kicking off the

series of panels and roundtables, Mark Mooradian, senior analyst of

host company Jupiter Communica-tions, released study results that predicted a disappointing \$30 million in revenue from digital downloadthe digital distribution of music-by 2002. Mooradian advocated, however, that labels continue expanding into digital distribution as a means of undermining the demand for pirated music online.

The pervading isaue at the conference, of which Billhoard was a sponsor, proved to be whether it is fair for record labels to collect an additional licensing fee from companies transmitting digital music over the Internet.

The battle pits new media collective the Digital Media Assn. (DiMA) vs. the Recording Industry Assn. of America and hinges on legislation being considered under the World Intellectual Property Organization copyright treaties (Billboard, June 27). The debate was slated to be discussed July 23 in Washington, D.C. (see story, page 6).

The subject arose in hallways and during panels, including the "New Music Meets New Technology" session. Kevin Conroy, senior VP of marketing for BMG Entertainment said the issue was threatening the label group's relationship with DiMA members, which include RealNetworks, a2b, and Liquid Audio.

"In the absence of a negotiated settlement, it will adversely affect our ability to move forward and continue to enjoy the benefits of working with these companies," said Conroy. "We think this issue should be addressed immediately, and we should move forward to build business and capture opportunities

Jan Andersen, senior VP of sales and marketing for NetRadio, raised the question at a later panel and accused labels of being shortsighted.

"The focus seems right now to be on a shortterm opportuni-ty," he said. "[Lahels] say, 'Let's get in and

TOWER

but by doing so they're making it a lot harder to roll out the Web broadcasting industry. Ultimately, we believe the labels will make a lot more money and sell a lot more records if they make it easier for us instead of increasing our costs.

over some issues, labels were enthusiastic about the potential upside offered them from online streaming and downloading.

Atlantic Records (U.S.) GM Ron I've shrunk the video hudget," he said. "I'm making far [fewer] videos for MTV and VH1 and putting far more money into the Internet back to us there."

At the session "Getting The Bands To The Fan: Selling CDs Online, Mike Farrace, VP of Tower Online, raised another prickly issue when he took fellow online retailer CDnow to task for allegedly commodifying and devaluing music with deep-discount programs such as its controversial Grammy sale (Billboard, March 7).



share upfront some of the revenue.

Regardless of their differences

Shapiro, noting MTV programming guidelines, said that the Internet is providing a valuable new means of exposure. "Effectively, [MTV] told us that unless something is a radio hit, it's not going on the channel, except in some interesting cases, so because the consumer is speaking

Atlantic recently announced plans to launch its own online video channel. INSTAVID. Sony is doing the same (Billboard, July 25).

Launch CEO David Goldberg. eanwhile, speaking at the sessi duhhed "Creating The Buzz: The Role Of Web-Based Music Content, questioned the wisdom of major labels withholding such content as music videos from online broadcasters, "If MTV didn't exist, if the labels had stifled it and stomped on

(7)

launch

it when it started and said, 'We're not going to provide any content: there's a rights issue here,' the music husineas would be worse

off than it is," he said.

All the clashing opinions aside, the wealth of announcements at and surrounding the conference indicates that the new media business continues to grow rapidly. Among them:

· David Bowie announced the formation of BowieNet (www.david bowie.com), an Internet service provider (ISP) that will launch Sept. 1. The ISP will service North American residents, then go global hy the end of the year.

· Liquid Audio made several ncements, including the bow of the Liquid Music Network, which will sell, via digital download, content (Continued on page 93)

Pioneering Label Exec Jim Tyrrell Dies At 67

BY IRV LICHTMAN

NEW YORK-Jim Tyrrell, who had a varied, pioneering career in the music industry as an executive, musician, and personal manager, died of heart failure July 20 in New York. He was 67.

Tyrrell, a onetime live and studio musician in his native New York, had a 10-year career at what was then CBS Records. starting in 1968 as a product

manager at Columbia. From 1970 to '78, he worked at Epic Records and CBS Associated Labels under Ron Alexenburg, now head of the National Record Co. in New York.

TYPOTI

At the time, Tyrrell was believed to have been the first A frican-American to hold the title of senior VP at the company, Alexenburg says. Tyrrell also was a pioneer as a major-label black executive who handled sales for both hlack and white artists. During his years at CBS Records, he mapped sales programs for such artists as Clint Holmes, Jeff Beck, LaBelle, Harold Melvin & the Bluenotes, the O'Jays (via Philadelphia International Records), Cheap Trick, Ted Nugent, and REO Speedwagon, among many others

After leaving CBS, Tyrrell formed T-Electric Records, which was distributed by MCA Records. Later, he served as managing director of the Kingston, Jamai based Tuff Gong Ltd., founded by the late Bob Marley.

In recent years, he was a consultant and personal manager Tyrrell was a founding member

and officer of the Fraternity of Recording Executives and of the Black Music Assn. He conceived and founded the PACE Scholarship Fund to benefit high school graduates with intentions to go to college.

He is survived by his wife. Ruby; two daughters, Joy and Cheryl; a son, Milton; and grandchildren Chad and Ryan.

A memorial service is scheduled for Monday (27) at the National Black Theatre in New York, The family requests that in lieu of flowers donations be made to the National Black Theatre or WBAI New York.

New Label To Produce Games Music

BY DON JEFEBEY

NEW YORK-As record companies start to bet that the explosion in soundtrack sales will spread from movies to games, a new label, RED Interactive, has formed to produce music for video and computer games and market the audio alhuma at rotail

Mitchell Wolk, VP of finance and administration for RED Distribution, which has launched the new lahel, says, "We're hecoming a bridge between the gaming world and the music world." Label executives say that they will

EXECUTIVE TURNTABLE

focus on taking the albums which will include previously released music as well as newly commissioned tracks, into main-



tracks and put them together," says Paul De Gooyer, director of marketing and A&R for red ink, which will market the releases. "The record should stand on its own," he says,

licensed

There has been a surge of interest in game soundtracks following the revitalization of the industry through the development of more sdyanced gaming platforms and the increased penetration of personal computers into homes. The games market was about \$5 billion last year. and industry sources estimate that it will exceed \$6 hillion this year.

Other labels in recent years have tried to market game soundtracks hut without much sales success so far. One of the biggest titles connected solely to a video game has (Continued on page 93)

RECORD COMPANIES. Trauma Records in Los Angeles names Mike Jacobs senior VP of artist development. He was CEO of Way Cool Music

Mercury Records in New York promotes Dave Lory to VP of artist development and international marketing and Robert Tangel to national director of pop/alt sales. They were, respectively, VP of international marketing and manager of sales

Scott Finck is appointed VP of pop promotion at Hollywood Records in Burhank, Calif. He was national director of CHR promotion at A&M Records

Collin A. Stanback is named director of A&R at Virgin Records in Los Angeles. He was an A&R rep at Geffen Records.

Laura Swanson is promoted to senior VP of publicity and Buddy



Deal is appointed Los Angeles local promotion manager at A&M Records in Hollywood. They were, respectively, senior director of national publicity and Los Angeles regional promotion rep at Revolution Records.

Scott Richman is promoted to senior director of marketing at BMG Entertainment North America in New York. He was director of marketing

Arista/Nashville promotes Mike Sistad to director of A&R. He was manager of A&R

RCA Records in New York names Lynn Hazan senior director of finance and administration. She was director of finance and administration at BMG International.

J.R. Rich is named director of uhlicity for Blue Note Records in New York. She was senior account executive at DL Media.

Orhison/Orhy Records in Nashville appoints Keith Gibson director of sales. He was director of sales at Honest Entertainment.



Rykodisc in Salem, Mass., pro-

motes Ron Decker to director of

product management. He was prod-

Ralph Cavallaro is named direc-

tor of information resources and

technologies at MCA Records in

Universal City, Calif. He was project

manager with Universal Studios

GoodNoise Corp. in Palo Alto

Calif., names Samuel Pearlman VP

of A&R and media development and

Gary Culpepper executive VP of

Information Technology Group.

uct manager

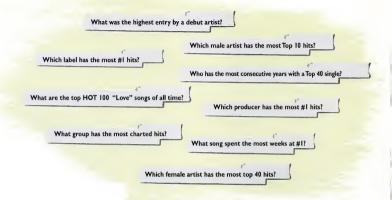


business affairs. They were, respectively, president of 415 Records and an entertainment lawyer.

PUBLISHING. BMG Songs in Los Angeles promotes Brian Lambert to senior director of film and TV music, Ron Broitman to manager of film and TV music, and Stacy Wallen to manager of TV licensing. They were, respectively, director of film and TV music, manager of TV music licensing, and film and TV music assistant.

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Hill Gets Head Start On New Solo Set Early Radio Play Bodes Well For Ruffhouse/Columbia Album

BY ANITA M. SAMUELS LOS ANGELES-With two tracks

currently among the most played at R&B radio nationwide, rapper/ vocalist Lauryn Hill has quickly laid to rest any doubts about her viability as a solo artist while providing a solid starting point for the relea of her debut solo album, "The Mise-ducation Of Lauryn Hill."

The set is due Aug. 25 in the U.S. on Ruffhouse/Columbia, with simultaneous international release planned.

Hill one-third of the Grammy. winning rap group the Fugees with Wyclef Jean and Prakazrel Michel. has scored at radio this summer with "Can't Take My Eyes Off Of You," a Frankie Valli cover, and "Lost Ones." Only the latter is on the album, although it is not the first label-sanctioned single.

According to Broadcast Data

Systems, "Lost Ones" garnered 524 spins at radio for the week ending July 9. "Can't Take My Eyes Off Of You," meanwhile, had 434 spins in the same time frame Vinnie Brown, PD of WBLS, an



R&B outlet in New York, says that "Lost Ones" "seems to be getting a good reaction based on the anticipation of the album by listeners If this is a taste of what she can do on her own, it will work."

According to Chris Schwartz, CEO of Ruffhouse, "Can't Take My Eyes Off Of You" was picked up by radio stations from the home video version of the 1997 Warner Bros. film "Conspiracy Theory," The song, he adds, isn't part of the soundtrack and serves as background music during the film's ending credits.

"Lost Ones" began its radio journey as what Schwartz calls a limited-edition" vinyl single. "We felt it was important to re-establish her with the core hip-hop audiance We did an evolusive mailing to top mix-show jocks," he says, to kick off the label's pre-release campaign for the album

To follow up at radio, the label will hip the album's first official single. "Doo Won (That Thing)." to R&B outlets Aug. 10: there are no plans for a commercial release. On Aug. 4. (Continued on page 29)

Rammstein Hits U.S. German Band Makes Impact Via Motor/Slash

BY DOUG REECE

and WOLFGANG SPAHR

LOS ANGELES-It wouldn't be a stretch to call German industrial hardcore act Rammstein the most unlikely Heatseeker Impact story of the year.

Motor/Slash The band, known for darkly themed music sung in the group's native tongue and an outrageous live show that includes members setting themselves on fire or crowd-surfing in an inflatable raft, has parlayed a word-ofmouth following and 10 U.S. shows into regular

MTV and radio airplay, as well as a flood of mainstream and underground press.

As an indication of the act's burgeoning popularity, its album, "Sehn-sucht," broke into the top 100 of The Dreams Come True Plots U.S. Breakthrough

Billboard 200 in the July 25 issue at No. 80, up 28 spots from its previous week's standing of No. 108. The album, which moves up this issue to No. 60, has sold more than 113,000 units since its U.S. release Jan, 13. according to SoundScan.



Petra Husemann. head of progressive music at PolyGram's Berlin-based Motor affiliate, attributes the German-speaking group's U.S. success to the fact that the German language has become part of the music that fans sing along to. PolyGram

Germany president Wolf-D. Gramatke, on the other hand, sees the Rammstein phenomenon as a sign of a young generation trying to escape everyday life and career pressures (Continued on page 84)

Boukman Ekspervans Sets Off A 'Revolution' On Tuff Gong

BY FLENA OUMANO

Founded in 1980 by husband-andwife team Mimerose "Manze" and Theodore "Lolo" Beaubrun, Boukman Eksperyans has always been much more than a band, and its sway over Haitian hearts and minds has never been stronger.

Taking its name and direction from the Jamaican Jacob Boukman, who unified Haiti's slaves by creating voodoo, this racine or roots ensemble's fourth album, "Revolution," released worldwide by Tuff Gong International on July 21, reinvents the warrior/priest's powerful legacy. Recorded in Fugee Wyclef Jean's New Jersey studio and mixed in

Brooklyn, N.Y., it is Boukman's finest album yet and has retailers and radio programmers predicting a strong response. Equal parts temple devo-(Continued on page 92)

BY CHUCK TAYLOR NEW YORK-When Japanese superstar pop act Dreams Come True

releases its first English-language album in the U.S. Tues day (28), its band name will become a self-fulfilling prophecy.

Positioned as a longterm worldwide priority for Virgin Records. the project, "Sing Or Die," opens a new chapter in the decade-long career of the act, which

has long had a goal of spreading its brand of joyous musical romance and hope far from its own home turf. Since forming in 1988, Dreams

Virgin Campaign Aims To Help Japanese Pop Trio Overcome Odds Come True-comprising thirtysomethings Masato "King Masa" Nakamura as the musical mastermind, lead vocalist/lyricist Miwa

Yoshida, and key-boardist Takahiro Nishikawa-has released nine albums in Japan, with sales exceeding 25 million. according to label sources. In addition to being one of the alltime best-selling

artists in Japan, the group has garnered 13 hit singles that have sold some 13 million copies. It has also toured in support of each

project, reaching an audience high of

500,000 fans over the course of 10 dates in 1995. In addition, the act has been active in TV and film soundtracks, video game soundtracks, and producing other artists. In short Dreams Come True is a household word in Japan.

The band's attempt to crack the U.S. market isn't its first foray overseas. In recent years, the act has broken through in Hong Kong and Taiwan, selling more than 100,000 copies of its 1996 album, "Love Unlimited," in the latter territory, according to Sony Music Entertainment Japan, its former label

Until now, the act's presence in the American market has been limited (Continued on page 77)



BILLBOARD AUGUST 1, 1998



DREAMS COME TRUE

Artists & Music

Smith Follows Up 'Good Will' Boost Oscar-Nominated Artist Makes DreamWorks Debut With 'XO'

BY DYLAN SIEGLER

NEW YORK-More unpleasant events than Oscar nominations have been known to delay albums. But for Elliott Smith, who was making good time in recording his DreamWorks debut. "XQ." his Oscar nomination for the track "Miss Misery" from "Good Will Hunting" was an obstacle. "That slowed me way down," savs the musician seriously

That Smith's Oscar-ceremony pe formance should coincide with his signing to DreamWorks is, according to the label, a happy coincidence. But judging from the unprecedented packed houses at recent gigs and Smith's unlikely spot on the Academy Awards show the hit film's soundtrack helped alert others to his talent

"XO," due Aug. 25, is Smith's fourth solo album. His previous outings-"Roman Candle," released by Cavity Search, and the next two, a self-titled LP and "Either/Or," by Kill Rock Stars-garnered the artist a loyal fan base captivated by Smith's songcraft. With predominantly acoustic guitar numbers and occasional forays into full-band arrange-

LOS ANGELES-Ali "Dee" The-

odore of Mr. Jones believes in des-

tiny, as the name of his first single

from his band's Aug. 25 A&M debut,

ments, Smith applies a sweet-voiced aesthetic and caustic, poetic wordplay to lyrics on indie rock's standby topics; hard drugs, failed relation-

solo acoustic work. "XO" is still

clearly an Elliott Smith record, with

its share of quiet acoustic numbers,

detours into % time, and songs about

studio with a full range of instru-

ments available to him; piano factors

heavily into the mix on this album.

"XO" producer Rob Schnapf, who

along with Tom Rothrock helped pro-

duce Smith's last album, "Either/Or,"

says the Dream Works budget "cer-

tainly gave us a lot of freedom to pur-

sue artistic concepts, like being able

to get a double [string] quartet."

But Smith has flourished in the

love, longing, and drunken stupor.

SMITH

ships, angst, and insecurity "XO" comprises more full-band material-featuring Smith playing most instrumentswhile retaining the intimacy and immediacy of his

Luke Wood, DreamWorks A&R exec, maintains that "what was interesting about this record, especially if you get into the paradigm of indie to major, is that there was a real continuity in communication" between Smith and the producers.

Schnapf, Wood, Kill Rock Stars owner Slim Moon, and Smith's manager Margaret Mittleman all name the artist's strong vision as a chief virtue, one that adds to his value for the label. But that vision also makes Smith a challenge to market. "El-(Continued on next page)

Natalia Goes Platinum. Natalie Imbruglia is presented a plaqua for platinum sales of her RCA debut, "Left Of The Middle," from label executives. Shown, from laft, are Dave Novik, sanior VP of international A&R; Jack Rovnar, executiva VP/GM; Imbruglia; Bob Jamieson, president; David Fitch, senior VP of sales; and Ron Geslin, sanior VP of national promotion,

MTV's 'Fanatic' Is Antidote For Industry Cynicism; Setzer Enjoys A Resurgence

by Melinda Newman

the

MUST SEE TV: No matter how cynical one may be, it's impossible to remain so while watching MTV's "Fanatic," a nightly show devoted to admirers meeting their entertainment heroes. The program, which debuted July 6, surprises people who have submitted a videotape explaining the influence a musical artist, sports figure, or actor has had on them by flying them (with a friend or parent) to meet and interview that person. "Fanatic" should be required viewing for all musicindustry executives and artists as a reminder that every record sold isn't represented by some bar code but by a living, breathing human being.

Inspired by the parade of celebrities who host their own talk shows, Jeremiah Bosgang, VP of series development at MTV, thought, "Wouldn't it be interesting to see a regular person interview their idol? Not just a fan who's infatuated with a celebrity, but someone who genuinely knows about that individual's life work and how it's made an impact on that person." he says.

Of course, that does bring up the issue of stalkers trying to get close to their prey by appealing to the fanatic. "We have a very elaborate screening process to prevent anything like that," says Bosgang." We really chose people who are interested in their work, not their personal life." Potential subjects are interviewed, as well as their families and friends to "research" who the people are. One of the nicest aspects about the show is that those selected clearly aren't VJs-in-training or actor-wannabes. They are real people, some of whom are naturals in front of the camera, others who tug at their clothing, are inarticulate and nervous, and are incredibly endearing.

Despite the advance work, Bosgang says, people are still genuinely surprised when they're told they're being whisked away to meet their idol, "They know they're a contender for the show but they don't know beforehand that they've been selected," he savs. Bosgang swears that the fans' questions are their own. "The only area where there's 'coaching' is, if we know someone doesn't want to talk about a particular situation, say their marriage, we tell them it's off limits." Of course, one only has to watch the episode in which a fan tells "All My Children's" Susan Lucci how she's learned so much from Lucci's unprecedented number of losses at the Daytime Emmys-and see Lucci's pained, tight -to believe that people are given free reign.

While it would be nice to see somebody ask to meet Secretary of State Madeleine Albright or Children's Defense Fund head Marian Wright Edelman, that's perhaps too far-reaching a goal. And in a way, the series is about showing how the smallest of gestures-a phrase in a song, a role in a movie that made someone laugh at an otherwise tremendously dark period in his or her life-can reverberate in someone's soul and effect change. And help the fan, just as someone else may have aided that person's idol, reach his or her dreams

"Fanatic's" initial slate of shows ends Aug. 14. However, Bosgang says, depending upon "viewer response." the show may continue.

UMP JIVE AN' SMILE: Call it the result of extremely hard work and great timing. Interscope Records artist Brian Setzer is having the biggest album

of his post-Stray Cats career. "The Dirty Boogie," from the Brian Setzer Orchestra (BSO), jumps to No. 26 on this issue's Billboard 200, making it Setzer's highest chart mark since "Rant N' Rave With The Stray Cats" hit No. 14 in 1983. The BSO's 1996 album, "Guitarslinger," failed to make the chart.

While Setzer's manager, Dave Kaplan, is more than willing to

concede that Setzer's success is partly due to the swing movement sweeping the country, he's quick to add that this is also the "culmination of years of hard work on Brian's part. Six years ago, when he first started with a 17-piece orchestra, people looked at him like he was a guy with a square head and one eye going into a modeling agency ... For five years, he's crisscrossed the country, every year going up to larger and larger venues without benefit of radio or video play. So there has to be a tip of the hat to word-of-mouth from all that touring-that can't be underestimated."

The first single from the album, a remake of "Jump Jive An' Wail," is making inroads on Billboard's Modern Rock Tracks chart and is certainly benefiting from exposure the song received in a Gap khakis TV spot. even though Setzer's version is not used in the ad. Setzer's song is also being worked at top 40, hot AC, and triple-A radio. The BSO is on tour through August.

STUFF: Alanis Morissette, whose new album will be out Nov. 3 on Maverick/Warner Bros., will do a U.S. club tour beginning in October (Billboard Bulletin, July 20)

Keener ears than mine pointed out that Joe Pesci. whose upcoming Columbia set we wrote about last issue. also had an album out in the '60s on Brunswick Records . Entertainment law firms Epstein, Levinsohn &

Weinstein and Bodine & Hurwitz have merged into Epstein, Levinsohn, Bodine, Hurwitz and Weinstein, LLP The two companies have shared New York office space since 1994 . . . APA senior VP Troy Blakely is relocating from New York to Los Angeles, where he will be head of the booking agency's L.A. music department.

BILLBOARD AUGUST 1, 1998

"I feel this record in my whole mind and body and soul because everyone has a positive energy about it-the label, the musicians, me, says the native New Yorker. "It must be destiny because it just feels right, better than any other projects

Pyp been secori. ated with. It renewed my interest in the biz." His previous

BY CARRIE BELL

"Hail Mary," affirms.

lack of excitement almost caused Ali Dee to quit music

14

entirely, despite successful affiliations with Big Daddy Kane, Eric B. & Rakim, and Aaron Hall as a member of the Bomb Squad. He had set last May 31 as a resignation date.

The date was for real. I was going to sell my studio, pack my bags, and maybe sell some cars, because I was tired of the wear and tear, the hustle," Ali Dee says. "I didn't know how much longer I could go through a valley. It takes a lot of mental energy to be down, and I experienced some really bad downs." Revelation hit last January when

Ali Dee broke into a spontaneous hip-hop improvisation of AC/DC's "Back In Black" with other musicians at Butch Vig's Wisconsin studio. They would become the core of Mr. Jones, which consists of Ali Dee on lead vocals, guitarist Brendan Brown, bassist Rich Liegey, drummer Rob Pfeiffer, rhythm guitarist Todd Childress, DJ EZLee, rhvthm vocalist C'est ce Bonne, and reggae-

been looking in the wrong mirror for joy and happiness. I just needed to

dool until a wook before the date. on the edge." The gang end-

ed up with a contract at A&M Records, which also happened under abnormal circumstances

"Lauren Zelisko, our A&R person in New York, sent me a tape. [1] usually sit around for a bit before I even think of getting to them," says A&M chairman/CEO Al Cafaro. "But the moment I wanted to listen to music one afternoon to remind me why I like my job, it was sitting there staring at me. I put it on, heard five songs that were all potential singles, and wanted to know more. Lauren was on vacation, so I tracked [Ali Deel down myself, and we hit it off. I went to New York to meet him and (Continued on page 29)





let my creative juices flow," 28year-old Ali Dee savs. "But we still didn't sign a We were living

For Mr. Jones' Ali Dee, Band's Debut Set Dn A&M Is Destiny

SMITH

(Continued from preceding page)

liott's so unique," says DreamWorks head of marketing and promotion Bruce Tenenbaum, "that you don't want to follow some kind of cookiecutter technique."

Not surprisingly, the notoriously soft-spoken Smith would rather concentrate on the music. "They (Dream Works) seem to have ideas about what to do, and sometimes they'll run those ideas by me, and if one seems really like something I wouldn't want, they seem fine with me saying so. By and large, I kind of stay out of it."

Mittleman observes that "Elliott understands what he has to do, but he won't compromise himself or put himself in a place where he seems fake or not organic."

Tenenbaum says that taking it slow will be a priority. The marketing technique will focus on touring and exposing more people to Smith's recordings, because, as Tenenbaum says, "once you have seen Elliott live or heard his music, you want more."

Moon describes the first time he heard Smith lag live, in 1994, as a revelation. "I have only experienced this feeling four times in my life," says Moon. "There's this person I've never given any thought to, and I realize they're a genius and that they have unlimited potential. That happened with Elistet."

Moon likens Smith to R.E.M., whose first hit happened more than five albums into the band's career.

Wood observes that "the reason Elliott has people singing along to every song is that you're seduced by the music as opposed to the marketing. We want to continue that process while broadening the base but make sure it's about subtlety.

"I know from the small-scale success of 'Miss Misery' that his fan base could be a lot wider," says Wood. "He could reach an extremely large audience not limited by a demo."

Retail and radio sources echo Wood's sentiment. Rick Lange, buyer and assistant manager at the Rhino Records store in the university town of New Paltz, NX, says, "It know the new album's going to do very well here. We constantly sell all three of his records. None of Smith's fans are going to be disappointed with 'XO." According to SoundScan, "Ei-

ther/Or" has sold 40,000 units. Lange adds that "it's 100% given"

Lange adds that "it's 100% given" that Smith's soundtrack contributions to "Good Will Hunting" positively affected catalog sales. The same is true at Rock Records in Chicago, where manager/buyer Anthony Lyons observes that at this more mainstream-oriented store, sales of Smith's "Either/Or" "depended a lot or Good Will Hunting."

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Assistance in preparing this story was provided by Jenny Land in New York.

RODNEY "DARKCHILD' JERKINS

On The Edge Of Tomorrow Today With **THE NEW MILLENNIUM** Darkchild Sound

From behind the keyboard to the top of the charts the self-contained writer and producer does it again. The "Darkchild" has produced and co-written the now double Platinum Brandy and Monica Duet.

"The Boy Is Mine"

has been nominated for an MTV Video Of The Year Award, MTV R&B Video Of The Year Award, and has held a #1 spot on the Billboard Charts for 8 weeks.

This young phenomena is also an Executive Producer of Brandy's Platinum Album,

"Never Say Never"

which has peaked at #1 according to the soundscan R&B overall album sales chart and now Brandy's second single, "Top Of The World" featuring Mase is quickly climbing up the charts.



www.rodneyjerkins.com

Top Of The World: Produced by Rodney Jerkins and Brandy. Written by: Rodney Jerkins, Frederick Jerkins III and Lashawn Daniels.

The Boy Is Mine: Produced by Rodney Jerkins and Brandy. Composed and arranged by Rodney Jerkins.

All music by Rodney Jerkins. Monica's vocals produced by Dallas Austin and Rodney Jerkins. Written by: Rodney Jerkins, Brandy, Frederick Jerkins III, Lashawn Daniels, Japhe Tejeda.

> Advertising by Shirin for Showcase Plus 818-755-4634 Design by Jeeve

Artists & Music



EDITED BY CATHERINE APPLEFELD OLSON

M USIG WITTH A VENCEANCE: "We bried to come up with an audio equivalent of what you think of whom you think about The Aomgers." says Alantic VP of countractors Darren Higman, describing the abort and complements to Warren FRoc. Magneton that the higher Web TV series. In keeping with its namesakeds strong U.K. genealogy the abum is awash in disnictly Brit-Inaphile trucks and a few U.S. comtemparts that blend beautifully under the discriminating ear of Marius De Vries.

De Vries produced most of the tracks on the alloum, mixed another handful, and also performs a could updated version of the classic "Avergers" theme. The first single from the alloum, to debut Aug, 4, is the throking "I and "I" for our Madness from tima Suggers. The soundtrack also features a track from new British hand Nerz—which recent y signal to Dig a there a hasted bidding war—due Steres MCs" first from Graze Jones that Ds View says represents this personal high point from the allour Ds View says represents this personal high point on the allour. There is also tabla Shatis track that forware generously from virtuge Igg? Pop and a collaboration between the Verve Pipe and XTCS And Perturbate.

"The Avengers" also serves as the debut of Atlantic's Ashtar Command, the new power due of Yum Yum's Chris Holmes and Filter's Brian Leisegang. Ashtar is represented by two tracks on the album: on one, they perform with guest vocalist Louise Post of Veruca Salt,

while there's a Sinded O'Connor appearance on the guitar-driven rocker "Smarth Holmes and Leisegna are quitek to note that they're looksuit the duo for the near term. Holmes and Leisegna gave, quick to note that they're lookming for a permanent female wealsh. "Otherwise it lends itself to a lack of identity," Leisegna gave, "We want to have a full band. It's no going to be a Massive Attack kind of thing." While nothing is finalized, be hinst shat



Post may become that full-time lead. Holmes says he and Leisegang have written vocal parts for most of an album's worth of songs and hope to have an album out in the winter.

While the soundtrack gave many of its featured artists a chance to partake in a musical swap meet of sorta—"They get to step out of their own carcer without doing any damage," Higman says—De Vries says he found himself in the less enviable role of keeping a consistent vibe running throughout the tracks.

"It was important to keep things unified," he says. "The challenge was taking an apparently disparate group of artists and making the thing sound good and make sense as an album separate from the film."

De Vrjes izov he was attracted to the project first and foremost beause he's a big fan of the series that broke ground in the genre of the silker narrish-drinking, crime-solving set, "More than any other TV show, the really defined how the '00 were—characturondratakin mixture of psychedelian and conformity," he ages, "Altbough it looks like a period piece mow when it cause out 'The Avergere' was extremely contemporary. And I had to work out what that would mean in the 'boo, I was looking for a View stype had sought to achieve a sense of currentians." "That was important, because 'The Avergere' were in a universe where things were not what they seemed."

TAKE TWO-Hot on the heels of its multi-platinum soundtrack to "The Wedding Singer," Maverick Records on July 21 released a second allow of music from the hore Barrymore-Adam Sander consoly Salted to in the result plat before the Aug. 4 release of the film on video and DVD, in additional Sbarren (Sander Consol) and the second second second Sander (Sander Consol) and the second s

Local H Moves To Power Rock On Island's 'Cats'

BY CARRIE BORZILLO

LOS ANGELES—Local H deserves a lot of credit, While the Chicagobased guitar-and-drum combo has built an indir excit whose "Board Fortigent, Local H, whose "Board For The Floor" was a No. 6 Modern Rock There hit in 16%, has boilty taken a decidely un-indir rock turn on the Cat." For the Social L hand Record release, the hand worked with prodoore Roy Thomas Boker, bok honow for the big, power rock sounds of Queen and Journey.

""We've always tried to make our records and our band sound as huge as (hey) can," says gularist/singer Scott Lacas, whose partner in crime is drammer Joe Danks." It may only be the two of us, but it's supposed to sound pretty big. And when it came time to pick a producer, we weren't interested in everyone who's making records now. I mean, we couldn't realiy call the Dust Brothers."

A deciding factor in choosing Baker was Queen "Killer Queen." "Twe been listening to a lot of "to staff for the past year, like [Piuk Flogth] Dark Sike Of The Moon," a bunch of Stones records, Cheag We were diving lange and haard "We were diving lange and haard were like. You know, that record sounds really good. We wanted to make this a record where everything ties together and lith esong flow into each other, so Roy seemed the dorison choice."

The one blatantly obvious Baker stamp on "Pack Up The Cats" appears on "What Can I Tell You?" at one point the music drops out and there's a lush, three-part harmony à la Queen or even the Beach Boys.

Other surprises on the album include a guest guitar solo by the Store Temple Filcs' Dean DeLeo on "Cool Magnet" and an indistinguishable sound on "Fine And Good," which Laces explains: "We put infoil on the piano strings and through the strings of a 12-attring guitar to make it vibrate more, and we ran it through a bunch of effects. It's actually a combination of those sounds."

To pull it off live, the band plans to have a guest musician make a cameo appearance. "Basically, we'll have another guy come out and play the tinfoli bit and walk off." save Lucas.

Island has a lot of road work in store for Local H, whose last album, "As Good As Dead," was powered by two solid years of touring as well as airplay for "Bound For The Floor." A five-week, headlining, all-ages club tour is scheduled to kick off Sept. 16.

"Touring is really what built their base on the last abum," says Jill Tomlinson, director of marketling at Ialand. "They did everything from Brownies [in New York] to Madison Square Garden with Stone Temple Pidos, who they toured with for a little while. We're planning more road work, because they're good at that."

The label is also banking on early acceptance at radio to help launch "Pack Up The Cats." "Radio is going to be a key element, and we're expecting radio will be quicker to embrace the band [than before]," says Joe Riccitelli, Island senior promotion VP. The first single, "All The Kids Are Right," went to modern rock and mainstream rock stations July 20.



.....

Dave Richards, PD/station manager at mainstream rock WRCX Chicago, hears at least three singles. "[The album's] going to do great," he says. "It has that absolute, pure Chicago power pop in the fine tradition of Cheap Trick. The record is samazing." To help remind radio about Local H, Island re-serviced its last about to stations in July. "I don't think a lot of people made the connection between Local H and "Bound For The Floor," says Tominson. "They do have a huge, core young following, though. I vertice is a kid who had a Local H fan Web sile over a year a Local H fan Web sile over a year a local H fan Web sile over a year littlig get 20 E-mails. a huf Yran kide on the site. We put together a mailing litt from that, and we're sending them stickers to let them know the album's coming."

Another tool includes a sniplng campaign of the album cover in Chicago, New York, Atlanta, Boston, and Detroit and two weeks of TV'spots running on "South Park," MTV, ESPN, and ESPN2 starting Aug. 21 in Chicago, New York, Los Angeles, Atlanta, Boston, Washington, D.C., and some secondary markets, including Hartford. Conn.

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2 BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART . 87 DOU

GOOD WILL HUNTING: Embrace's album "The Good Will Out," due in the U.S. on Geffen Tuesday (28), debuted at No. 1 on the U.K. chart and garnered the act a slew of rave reviews in its



Now Haar This. Atlanta's P.A. (Parantal Advisory) soaks in the love from its hometown as the act's first album for DreamWorks. "Straight No Chase." debuts at No. 8 on the South Atlantic Regional Roundup this issue. The hip-hop trio, made up of Big Reess, Mello, and K.P., has honed its chops over the years working with local production team Organized Noize on its "Ghatto Street Funk" debut and uses no samplas in its music.

homeland, in addition to comparisons to Oasis. thanks in part to the band's penchant for pop songs and its sibling team of Danny and Richard McNamara.

Previously, the band recorded three EPs, "Fireworks," "One Big Family," and "Come Back To What You Know," in addition to its first single, "All You Good Good People." Geffen will service that single, which was recorded with orchestral accompaniment for the group's album, to radio later this summer.

OM: Triloka Records' Jim Donovan and Krishna Das will begin a series of live dates dubbed "The Chant And Meditation Series" Sept. 15 to correspond with the launch of their respective albums, "Indigo: Music For Exploration & Evolution" and "Pilgrim Heart."

Donovan, a mem ber of Mercury act Rusted Root, will accompany vocalist Das on drums. "Indigo" is Donovan's first solo album.

Das, who studied in India for several years, specializes in a mix of contemporary world music and Hindu devotional chants. Sting guests on "Pilgrim Heart," taking up singing duties on "Mountain Hare Krishna" and play-



Monstar Junkles. Broadcast Data Systems tracks 43 mainstream rock stations playing "Monsterside," the latest from Big Cat/V2 group Addict's album, "Stones." The English trio's biggest supportars include KTUX Shreveport, La., WTPT Greenville.



ing bass on "Ring Song."

DIRTY BABY: English black metal act Cradle Of Filth is chipping away at the U.S. with "Cruelty And The Beast," its latest album on New York-based Mayhem

"Cruelty," the follow-up to last year's "Dusk And Her Embrace." has sold more than 10,000 units since its May release, according to SoundScan.

Mayhem product manager Paula Hogan says the label has held contests with Metal

Maniacs magazine and indie metal retailers. In conjunction with the hand's first U.S. tour, which begins in October and visits such major markets as New York, Los Angeles, Boston, and Detroit, Mayhem will release a home video, "Once

Upon Atrocity," and a repackaged version of the alhum.

The act will appear in forthcoming issues of Spin, Metal Edge, Guitar World, and Seconds

LOW DOWN: Duluth, Minn.-based slow-core act Low, whose album "The Curtain Hits The Cast" was released in 1996, is getting a makeover of sorts with a new concept album, "Owl Remix Low," due Tuesday (28) on Vernon Yard. Noteworthy names throwing an



Weather Girls. New Yorkbased quartet 4Kast. whose RCA debut. "Any Weather," is scheduled for an Oct. 13 release, is stated to appear at New York's Madison Souare Garden Aug. 6 during the fashion show/fund-raiser Off the Hook: Fashion's New Marketing Paradigm, The act, whose single "I Tried" ships to radio Aug. 21. enlisted the help of radio DJs (WQHT New York's Ed Lover), VJs (BET's Big Lez), and artists (rapper Mic Garonimo) on the set.

ambient electronic spin on the band's music include Jimmy Somerville & Sally Herbert, Tranquility Bass, Porter Ricks, and Neotropic.

Reviews & Previews

SPOTLIGHT

VADIOUS ADTISTS

Ultimate Broadway

The latest entry in Arista's succe

"ultimate" genre compilations is an ambitious and thoroughly satisfying two-CD exploration of musical theater.

With only a few exceptions, original cast recordings were used, resulting in

an impressive lineup of performers that includes Ethel Merman, Barbra

Streisand, Liza Minnelli, and Julie

Andrews in roles from shows like "Annie Get Your Gun," "Funny Girl,"

"Cabaret," and "My Fair Lady." Open-

ing with Alfred Drake's timeless rendition of "Oklabomal" and closing with

the touching "Seasons Of Love" from

"Rent," the set provides a steady stream of stunning showstoppera. The

érables" ballad she performed at Pres ident Clinton's inauguration, is the

only false note in a glorious set that will delight Broadway historianswhile introducing novices to the beau-

"Quando Quando," and "Good Morning Heartache."

Young R&B star Monica's second album, "The Boy Is Mine," consists largely of bal-

lads that display her vocal maturity and

R & B

ty of musical theater.

MONICA

PROPURSES une

Arista 19011

indulgent inclusion of Arista di

Aretha Franklin's reading of "I Dreamed A Dream," the "Les Mis

ista 13999



ACE OF BASE Cruel Summer PRODUCERS: Various

Arista 19021

After a respinnere alson that failed to the up to the presention of the blockbaster debut, Swedish pag quarter Ace Of Base returns with a reserved 7 supersing freshterns with a reset of a supersing freshthe postan facilitate the page hardful for Whenever Worke Near Mer, "the ballad heigh postan facilitate the page hardful for a Blastir Raythm remits of "Cruel Samree." Whith a page 1 blevel. Also year Will," and a Blastir Raythm remits of "Cruel Samree." Whith a page 1 blevel. A best and a battery of potential fellowape, Ace Of a come-robustioned for home.

+ BIO RITMO Rumbs Baby Rumb

PRODUCER- Jeffrey Lesser

ry 314-558-548 Be careful before you dismiss Richmond, Va., collective Bio Ritmo as a Johnny -lately swing/salsa band. Cuba native Rene Herrera and his motley crew of cians (an ex-boxer, a former mem of speed metal ensemble Gwar, a jazz peter and more) have been cunturing the rhythm of the night on tape and onstage since 1991. The group's major debut is chock-fall of English- and Spanderut is chock-tail of Enginen- and Span-ish-language, hip-swaying, toe-tapping tracks like "Yo Soy La Rumba," "Ugly," "Bin Bin," and lead single "Call Me Up (644-7215)," an energetic call to the dance floor. Although there are a few cliché cov-ers of standards like "Teouila," the act spices up Mozart's "Night Music" into mething one might hear in the air on an island paradise. An act deserving of the success that bands like Cherry Poppin' Daddies, Squirrel Nut Zippers, and Big Bad Voodoo Daddy have experienced on the swing circuit.

JOHN GABRIEL

From John With Love PROUCER: Evin Onlie Harbleger 1601 An actor with many TV credits, including the soap "Ryan's Hope," Gabriel has a



MARSHALL CREASHAW The 9 Volt Years—Battery Powered Home Demos & Curios (1979-1987) PROSIJCR-more listed

Rappr & Tie 7930182838 A veteran pop craftsman who emerged at the height of the new wave frenzy of the early '80s, Marshall Crenshaw has only flirted with the acclaim he so deserves. This one-CD retrospective culls the singer/songwriter's earliest, crudest home recordings, which were made on D-battery-powered "stomp es" (hence the title) soon after he moved from his native Detroit to the New York area. Consisting mostly of o versions of songs that would wind up on Crenshaw's albums and singles, the disc includes a smatteris of early studio sessions, radio broad casts, and live dates. Among the highhights are the demo of Crenshaw's breakthrough hit, "Someday, Some-way"; a demo of "You're My Favorite Waste Of Time" that's diffe rent from the demo that was released as a B-side to "Someday, Someway"; and an alternste version of Crenshaw's debut sin-gle, "Something's Gonna Happen." As the back cover artwork suggests, these tracks range from "hi-fi" to "medium-fi" to "lo-fi" to "no-fi." Whatever the level of "fi," the music always cuts through.

fine, intimate crooning style, which brings out the romanticism of such standards as "I Remember You," "Long Before I Knew You," "Lt Could Happen To You," "Time After Time," and "Long Ago And Far Away." Producer Ervin Drake also has several of his well-known songe on tap, including "It Was A Very Good Year,"



STOKOWSKI: VAUGHAN WILLIAMS, PUR-CELL, DVOŘÁK; RACHMANINOFF SYMPHO-NY NO. 3, VOCALISE

Royal Philhermonic, Leopold Stokowski PRODUCER, Actory Historico

FMI Classics 7243.5.66760-7243.5.66759 A child prodigy who went on to make music for nearly a century, conductor Leopoid Stokowski waxed record after record for EMI, Decea, Columbia RCA, among other labels, during his Promethean prime. So with such recen reissues of his classic work as RCA's 14-diar "Stokewski Stereo Collection it might seem as if the world h ad all the Stokowski it could ever need. But Stokowski was still a potent artist at 98 when he recorded a couple of LPs for little Desmar Records in the mid-70s and EMI's reissue of this material on two separate midprice discs is highly welcome. The albums show him in some of his most characteristic repertoire grandly emotive string pieces and the music of Rachmaninoff. On the set for

Willows⁴ "Patients due A.Therm by Thema Thick in the dues, thereing the Thema Thick in the dues, thereing the thermotic due between A. All bit indigets thermotic due between A. All bits indigets are of barres". In it is is bishowship was also be a straight of the thermotic due barries of the term of barres". The it is is bishowship to the star is the thermotic due barries of the term of barres" that shows input in the star is the thermotic due barries of the term of the thermotic due barries of the theter Thick and horness that shows input in the star is the star is the thermotic due barries of the term of the the thermotic due barries of the the term of the the the term of the the the the term of the the term of the the the term of the term of the the term of the term of the the term of term of the term of term of

MULDI-RUNKSI All Charge Marken States and States and



L Provin hitschocolatespaceegg IOGUCERS. Scott Litt, Brad Wood, Liz Pher, Jason

Chaste Matader/Capitol 72438

Droll in her truth-telling, devastating in her offhand insights, and dazsling in her homespun rock domin-lon, Liz Phair is arguably the most original talent of the decade, as "whitecbocolatespaceegg" powerful-ly reaffirms. For track-to-track subtlety, poignant wit, and no-bu pronouncements that carry real poetic weight, Phair is the bubard without neer. "Big Tall out peer. "Big Tall Man" bard without peet: "Big Tail Man" rolls with grand car-radio ease, "Love Is Nothing" bas a sad candor that's unforgettable, and "Johnny Feelgood" and "Baby Got Going" rock with fierce sensuality. With ber oddly observant soliloquies and inte rior monologues, as well as her innate ability to stand elegantly naked ("Polyester Bride," "Shitloads Of Money," "Headache," "Fantasize," and the title track) in the service of har art Phair is a traly affecting songmaker. Moreover, she can take the pop vernacular in all its juke-box/folk-pop/dancefloor familiarity and make it subversive again on superb material like "Uncle Alvarez," "Only Son," "Ride," and "What Makes You Happy." As the '90s wind down, artifice and a grasp-ing sense of entitlement once more threaten to devour even the pop that ate itself. But then Liz Phair starts to play "Go On Ahead" or "Perfect World" and creates a new space for pride in the timeless humanity of nest music.

range, even if they lack some d the bits and attitude here coulded on the r1086 debut, and attitude here coulded on the r1086 debut, Mexica has experienced trumendates on the source of the source of the source of the single, a doet with the rith-truck lead shows of the rith result of the source of the source of the rith result of the source of the that should continue to not the singler paper and R4B airplays. The relates also includes a remaine of Richard Marry, "Right Here with OutKatt Bird "Genes De Fine".

COUNTRY

COLLIN RAVE

PROCUCERS: Paul Worky, Billy Joe Walker Jr., and Collin Raye Epic 68876

Collin Raye, an above-average ballad singer once billed as Bubba Raye, has gradually found himself assuming the role of defender of traditional values and protector of the abused, especially children. The centerpicee here is "The Eleventh Commandment," an emotionally and musically overwrought sermon preceded by but oqually dramatically overdone instrumental "Dark Scerets," with its music box chimes and solemen string quarter. Scap opera country is all well and good, and but message is laudatory, but still. ...The real gem here, though, is the Bill Anderson-Scew Warter neory "Make Sure Solv's Gel R. All," a classic country respert shour Gen Counter of the Solve the Solve to each me when I full," sings Rays as his core immerate. Weak work the Boot to each me.

JAZZ

THE HEADHUNTERS

reduction is, in muschem, textus cleanure effects income the first lanced, and the reduction of the second seco

LATIN

+ HUGO FATTORUSO

PRODUCERS: Hugo Fattonuso, Nell Weiss Big Workd 2020

The mit Based regiment Based Umgrayana travelational or Perssh Meadown, N. Y., home studie comes an exhibitrating, exhering narkage of Latia American-rooted pop embrydered with touches of new ago, the studies of Million Natediments, with whom he has worked—provides an airy o'the to ruminative, romantic entries of which two, "ML catefort" and "Minorga Bloes," could rate at Lation radius, Ecol. et al. 'The S401-1240.

CLASSICAL

★ THE ENCHANTED ISLAND: MUSIC FOR A RESTORATION "TEMPEST" Musicians Of The Globe, Philip Pickett PRODUCER: Martha de Francisco

Philes 456-505 "The Enchanted Island" is the latest in a series of fascinating discs by Philip Pick ett and his Muslcians Of The Globe that aims to re-create the incidental m written to accompany the plays of Shake speare and his contemporaries. Subtitled "Music For A Restoration 'Tempest,' " this album features songs and instru mental pieces by Henry Purcell and Matthew Locke that tie in to Restoration-era revivals of Shakespeare's magi cal work. Music by Italian expatriate Giovanni Battista Draghi and Pelham Humfrey is also featured, as are several pieces by anonymous hands. The wh set is marked not only by remarkable scholarship but by spirited playing and singing. Other fine issues in the series include "Shakespeare's Musick," with songs and dances by John Dowland, William Byrd, and Thomas Moriey, among others.

ADDUMS: INFORM THE ADDUMS ADDU



POP SHAGGY FEATURING JANET Lav Me, Lav Me

PRODUCERS: Jummy Jam. Terry Lewis WRITER not listed

PUBLISHER MI linker Flyte Tyme 55523 tob Ut

venal) (CD prom If you think you've been hearing a lot of the fab "Armageddon" soundtrack, brace yourself for a blinding spree of hits from the Jam and Lewis-helmed album supporting "How Stella Got Her Groove Back." The first of the project's many sin-gles is an imaginative, utterly delightful reggae/hip-hop shuffler. Shaggy lets loose one of his patented rapid-tongue raps, while Miss Jackson purrs a chorus lifted right outta the Rose Royce chestnut "Ooh Boy." You will not be able to sit still during this one. The best is a serious booty shak er, and the vocal chemistry between Shag-gy and Janet is explosive. An outta-da-box roo if there ever was one

THE TONY RICH PROJECT Silly Man (3 42) RODUCER Tony Rich WRITER T Beth

PUBLISHERS. Othe Oundsal'Hitco, BM LaFace 4308 (ptr Ansist Insmette angle) Rich gave hot-shot producer/artists like Babvface a reason to sweat two years ago with the Grammy-winning "Nobody Else and now he's out to prove that hit was no fluke. "Silly Man" previews the gorgeous sophomore disc "Birdseye," and it flutter with soft, caressing rhythms and lyrics that touch the heart without resorting to gooey clichés. Everything about this sin-

gie is subtle, from the shuffle beat to Rich's deeply soulful performance. It id've been so easy (and even som what logical) for Rich to come on hard and aggressive on the introductory single rom such a crucial project. The fact that be's trusting his creative vision so thor-oughly speaks volumes. It also leaves you to hear more

BOYZ II MEN Doin' Just Fine (4 14) UCERS: Shawn Stockman, Boyz II Me

WRITER: \$. Stockman CITER ISSUE OF most linear

REMIXERS- Obole, Soul Solution

Materia 58753 (constants)

This is easily one of the better singles Boys II Men have offered in a iong time. It doesn't try to change the face of pop or R&B music, nor does it try to cast the act in a different light. It simply allows it to do what it does best-barmonize with matinee-ido) charm over a jush ballad arrangement. If you need a fresh twist or a familiar sound check out the rhythm remixes of "Dein' Just Fine," Cibola tweaks the track with a wriggling electro funk groove, while Soul Solution pumps an accessible house beat. There's also an engaging Spanish-language version (in both down- and uptempo incarnations). In other words, there's no excuse not to sup port this fine recording. There's literally something for everyone here.

THE VERVE Second (3.41) DUCERS. Youth, the Verve PUBLISHER EMI Virgin, ASCAN REMIXER C. Potter Virgin 13196 tossette single

There's something accidentally commercial about the Verve that makes it accessible to the crossover pop market, the same way there was something arcidentally commercial about the rewards reaped from the royalties battle over "Bitter Sweet Sym phony" that led to its subsequent use in the Super Bowl Nike ad and helped propel the song into the top 20. Following the same, uningly inadvertent path in "Sonnet," the band manages to build its symphonic sound in a subtly intense way that hovers

between repetition-which embraces pop standards-and symphonic explosion which thumbs its nose at tired formulas Opening as a melodic ballad, the song slo ly layers its rich rhapsody of guitar riffs -textured with celestial distortions wind-chime and liquid sound effects-and methodically builds into controlled climactic fury. This song's addictive quiet fervor should help prop ajar the top 40 radio door that whimsically blew open for "Bitter ert Symphony.

+ PM DAWN I Had No Right 14 161 CERS PM Daw

WRITERS A Cordea, C. Anderson PUBLISHERS. MCA/Gee Street/Famous, ASCAR Gee StreetV2 33534 masses soger It has been far too long since this act has shared its unique blend of soul/pop. On this first peek into their new album, "Dearest Christian ...," the lads reveal a matured approach to melody construction. They still wax warmly poetic about life's daily struggles, and they still delight in wrappi their music in lush, almost orchestral strumentation. Will pop programme living on a steady diet of b oy groups and hip-hop have a taste for such a goormet musical treat? Justice prevailing, they will. Regardless, sophisticated listeners craving a superior ballad should not wait for radio to tell them to embrace this gem. They should simply seek it out themselves.

* BAHA MEN Double Lovin' (3.21) PRODUCER Save Greenberg RITERS-Jackson, Buck PUBLISHER out lated tary 403 transitie singl This act has gone underappreciated by the masses long enough. "Double Lovin'" shows the Baha Men strutting like a cross between the Jackson 5 and the Four Tops -but with a jaunty funk beat that jeepsavvy kids will dig. With an apparent pas-sion for "70s-styled AM radio hits, producer Steve Greenberg fills the arrangement with a barrel of tasty sound effects, while never distracting the listener from the group's jovial vocals or the song's stickysweet hook. This is the kind of record that summer radio needs to keep the energy going. Programmers, take heed! And everyone else should take advantage of the chance to check out the Baha Men as they open Hanson's tour of the States

* JENNIFER McCRAE Do Anything (2-40) PROCUCERS - David Wo PRODUCERS: David Wolinsky, Rod Gar WRITERS: D. Wolinsky, R. Garmons PUBLISHERS: G-2 Prime Directron/Nandox ASCAP Edel 38902 (casette single) In a sea of screaming hi-NRG wannabes,

McCrae's sultry performance on this skittling drum'n'bass ditty is truly like a breath of fresh air. The confidence beh er vocal is matched by a romantic instantly infectious tune that gives an accessible tone to a club-rooted genre that is still in a developmental comm stage Although producors David Wolin. sky and Rod Gammons should not have had to pump the track up to a disco pace in its remixes, it will certainly give lazy crossover programmers what they ne even though what they really need to do is simply play the more adventurous and orable original version.

ZIERRA Careless Whisper (4 10)

RITERS G Michael A Ridgeley HERS Morrison-Lan annel & Co. ASCAP D-Pocket 001 (CD single) George Michael's Wham!-era hit works surprisingly well as an uptempo dance track. Zierra is an exotic young woman with a smoky alto voice that is well-suited to the track's flashy beats and flamenco guitar flourishes, Producer Diamond wis ly doesn't go overboard in an effort to transform the song into an anthem. Rather, he keeps the keys minor and th string effects dark and haunting. A solid offe ring well worth investigating. Contact 888-247-9657

R & B

AARON HALL All The Places (I Will Kiss You) PRODUCER Manual Seal RITERS: A. Hall, M. Seal, N. Clemon FUBLISHER not inted MCA 4218 Icassette single Ya gotta love a man who can nour on the love talk with the finesse of Hall. On this cut from his "Inside Of You" opus, he drips with sweaty sensuality atop a smooth slow funk groove-masterfully designed and executed by producen'tunesmith Manuel Seal. As the track builds to a grinding elimax, Hall unleashes a guttural growl that is an excellent contrast to the slick croon ing that he's known for. There's no quest about this single's commercial future. Midmer airwaye saturation is imm

* PHYLLIS HYMAN Funny How Love Goes 14-38 PRODUCT IN Records Camble Dealer Wares RITERS: K. Gambie, W.B. Sigler PUBLISHERS Gamble Huff/HenrySuemae, BM Philadelphia International 90302 (CD orgin) Shortly before her untimely death in 1995. Hyman was working on a project that included this wonderfully romantic R&B halled It pairs her with Demon an

NEW & NOTEWORTHY

JOEY NEGRO FEATURING TAKA BOOM Can't Get High Without U too timing lat PRODUCER, Dave Lee

WRITER not listed REMIXERS. Eric Kupper, Constiputed Monkeys, the

Subliminal 004 113

Already a smash on Z Records in the U.K., this roof-raisin' house anthem pairs veteran club producer Negro (aka Dave Lee) with acrobatic, starpowered belter Boom (daughter of Chaka Khan). Because of the track's pre-release import action, the stateside Subliminal Records has wisely commissioned a handful of fresh remixes that will keep the record alive throughout clubland. While there's something downright magical about the original version that's hard to match, the rugged underground musings of the Constipated Monkeys (aka udio honchos Jose Nunez and Harry Romero) are not to be missed They break the track down to a raw. almost primitive level, and yet they manage to give Boom's amazing vocal a fair shake. With the right edit, the

main mix of this gem could easily transform dancefloor filler into a er radio winner. Contact: 201-886.5340

AMARI Callin' (3-47)

CER. Rome TERS: J. Jefferson, M. Bryant, Ame PUBLISHERS: J-Rome/T-Boy/Emare, ASCAP mmy Boy 0444 (casetha angle) Does the world need yet another har-monious female trio? If the vocals are smooth as those of this Washington, D.C., act, then the answer is a resounding "yes." It helps that it's been given a smokin' tune to work with. Featured on the act's debut disc. "Sunshine," as well as on the sound-track to "Ride," "Callin'" is not just another "oooh, baby baby" ditty. Rather, it calls playas on the carpet for their tired ways with a firm, almost mforgiving hand. Producer Rome keeps the procee lean, but with a sprinkling of ear-tickling sound effects nd keyboard loops. Meanwhile, the group members counter their note ect vocals with an occasional snarl that gives 'em as much in common

intriguing male newcomer, who does a respectable job of matching her subtext soaked performance. Unfortunately, the it-dated tone of the products may keep trend-conscious programmers from playing this lovely recording. It shouldn't stop loyalists from seei out, though-particularly since the CD pressing of this single also offers anothe rarity: the jazz-kissed "Forever With You." Contact: 215-985-0900.

DANCE

LATIN SWING FEATURING LITTLE TIGER AN Party (The Party) (5-04) ERS- Victor Sanchez, Ray Diaz WRITERS A Cruz, V. Sanchez PUBLISHERS, Overdose M REMOTERS Victor Sanchez, Ray Diaz sse CO1 (c/s More Music) (12-inch sr The first release on the globally respected More Music subsidiary Espresso Records is salsa-spiked house stomper. Producers Victor Sanchez and Ray Diag distinguish their potent but mildly familiar compo tion by inviting Little Tiger to inject a splash of reggae toasting. It's a festive twist that will help "Aye Party" draw the deserved interest of peak-hour prog mers. Contact: 212-807-1927.

AC

AMY GRANT I Will Be Your Friend 14 000 PRODUCER, Keth Thomas WRITERS M Lewis, D. DeViller, S. Hoesin PUBLISHERS- Careers-BMC/Bubalas/On Board, Br BMG Songy/Wannebile, ASCAP M 00730 icm The third single from Grant's current col-lection, "Behind The Eves," could put her back on mainstream pop stations. It's a lightly percussive ballad fueled hy earnest, ultimately heartwarm ing lyrics. The chorus rises to a mild rock flourish that lets Grant effectively flex the raspy under tow of her voice. AC radio dominal n is a given. But, really, this is the kind of cozy tune that younger audiences living on a steady diet of Shania Twain's "You're Still The One" should also find irresistible. It's time for top 40 programmers to get off the stick and start playing It.

* THE CORRS | Never Loved You Annway (3.36) PRODUCER David Foste WRITERS- The Cover, C.B. Same PUBLISHERS. Songs of PolyGram/Bea n Com tons/Al About Ne/Warner-Tameriane, BMI Leve/Atlantic 8614 (cassets sogle) Merging traditional Celtic music with pop/rock is tricky biz, but this act does so with deceptive ease-with a big thanks to

with TLC as they already have with En Vogue. Nifty company, eh?

MICHELLE LEWIS Nowhere & Everywhere

PRODUCER- Steve Fish WRITERS: M Lawls, W Cohen PUBLISHER not listed

REMOTER, Todd Terry, Seddy Kurnoel et/Wa ser Bros. 9281 train Although Lewis is a new face to many insiders of the publishing world have been watching her hone her formidable skills for several years now. She gets her long-deserved chance to shine as an artist on this sterling first single from a fuli-length debut destined to make her a major star. Working within an appealing instrumental framework of beatnik funk beats and chilled acoustic-rock guitars, Lewis chats and vamps words that paint vivid, whoily empathetic mental pictures. It will be easy to draw comparisons to Shervl Crow and Lisa Loeb, but Lewis has a ouirky creak in her voice and a playful lemeanor that sets her far apart from titors. Keep a close eye (and ear) on this one. It's gonna be huge.

Reviews & Previews

kingpin producer David Foster, of con "I Never Loved You Anyway" oozes delicious cynicism, all while a shuffle beat propels an arrangement of Celtic inst and acoustic guitars. A bit too sophisticated and smart for top 40, this is perfect for adult-oriented stations in need of something fresh and unterno.

ROCK TRACKS

BARENAKED LADIES On CUCCR-David Leonard WRITER, not instan Pills Matth and Loted REMOLER. Tom Lord Alge Reprise 9323 (CD promo Barenaked Ladies make a foray into rhythmic, spoken vocals on this new track. More akin to Sublime than the Beastie Boys, however, the song makes no pretense of being ran. Catchy rock refrains tell a story of fighting and making up, while fast-paced, stream-of-consc silliness fills the verses-"Like Kurosawa I make mad films"Kay I don't make films But if I did they'd have a samurai," As modern rock finally catches up with the musical style of the veteran Ladies, this one's sure to have kids frantically memo-rizing the lyrics to impress their friends, à R.E.M.'s "It's The End Of The World As We Know It." and its clever happy ending makes it perfect for lighthearted summer listening

► BEASTIE BOYS Intergalactic (3.32) PRODUCERS Dealthe Boys, Mano Caldato J. WRITERS Dealthe Boys, Mano Caldato J. no Caldato Ji PUBLISHERS. Brooklyn Dust Music/P al Music Publishing Inc., ASCAP Grand Royal 7087 (ate Capitol) (CD promo The Beastie Boys experiment with minor keys-sampling none other than Rach maninoff-on this space-age single. A video game voice proclaims the title edly, adding to the song's un dark feel, while the Beasties work their self-referential old-school call-out magie. There's not a lot new happening here, but who wants innovation from hip-hop's eternal teenagers? We want the straig t-up stuff, and on "Intergalactic" they deliver.

SUGGS 1 Am ()-45)

PRODUCER: Stephen Lironi WITITERS' Suggs, N Feldman

PUBLISHER EM ASCAP

er Sunset/Atlantic 8595 (CC The former front man for Madness, who has previously ventured out alone with a reworked version of Simon & Garfunkel's "Cecilia," has tooled another danceable beat with eclectic roots. Mixing everything from Latin-sounding perce ion ** swing horn riffs, Suggs challenges your hips to keep up with the shifting beat that touches everything from a ska to a ne pop groove. Suggs' varying voice inflecpay growt, sugge varying volce inite-tions change almost as often as the best, varying from hollow, robotic refrains to techno-pop vocal stylings. Lyrics like "I'm a man" chanted in a robotic voice add a twist of postmodern irony to this technically grounded track, which should keep up with the groove of Grace Jones and the Stereo MC's on the much-anticipated soundtrack to "The Avengers,"

RAP

FAT JOE Don Cartagena (1 5%) RODUCER Rohard TY WRITERS J. Carlagena, R. Friemon WRITCHS: J. Cartagena, n. Pressen. PUBLISHERS- Joseph Cartagena/Jelly's Jams, ASCAP; R. Frience/Janua Comts/FMI Blackwood, BMI Mystic/Big Beat #623 (sto Atante) (c Forget about Big Pun; Fat Joe is the hefty dude with the lyrical flow that purists need to care about. Joined by Puff Daddy in the chorus and produced by Younglord of the Hitmen, he kicks a jam that can be described as "Money, Power, Respect Part o." The beats are firm and mu perfect springboard for Joe's tight-fisted rhyming style. There's no doubt that hardcore fans will jump on this one. The next phase is pop domination. And with a hook as hot as the one served here, mass approval is inevitable.

SINCILES: PICKS () -> New releases with the greatest chart potential. CRITCS CHOICE (a > New releases, impactes of potential chart action, which the inviewer highly incomments bacause of their musical meet. NW AND NOTIVORINY Might pote and copies Law release in the chargery with the broadest downer. It is access on the bit to access the charge downer, the second second of their musical meet. NW AND NOTIVORINY Might pote and copies Law release in the chargery with the broadest downer. It is access on the bit to access the release downer. It is access on the bit to access the release downer. The second second of the charger downer do

Reviews & Previews



HOME VIDEO

JOHN FOGERTY: PREMONITION

89 minutes, \$19.98 VH5/\$24.99 DVD Not only does John Fogerty look as good as he did when he started making mus three decades ago, but he sounds as good, if not better. And, as is clear from this concert video, filmed last December during two performances on a Warner Bros. soundstage, he clearly is basking in the chance to blast fans back in time with all the classics, while his new album "Premonition," proves be can still rock. A consummate performer from start to finish, Fogerty peppers his songs with anecdotes, including a tribute to the plifier that he has used since he made his first hit record and the fact that he still sings "Joy Of My Life" to his wife every night. Augmenting Fogerty's rowess is a top-notch assemblage of backing musicians and singers, which includes the Fairfield Four on several numbers

UNDERWORLO: VIOEOS 1993-1997-FOOT-WARE REPAIRS BY CRAFTSMEN AT COMPETI-TIVE PRICES

90 minutes, \$19.95

Underworld fans who have been waiting for a definitive collection of videoclips will think they're in alternative beaven with this first longform project from the indie band. The tape also marks TVT's first video release to be sold in the "biobos alternative package, which was conceived by the label's president. For those will aren't as familiar with the throbbing se who groove of the band that has generated a ult following and landed songs in the films "Trainspotting" and "Batman & Robin," the brilliant kaleidoscope of rapid-fire images that pierces the scree in time to a pulsating beat might be enough to capture their attention for an hour and a half. Among the paychedelic standouts are "Spikee," which has never before been available in the States; drugculture paean "Spoonman"; and "Banstyle," which is accompanied by blurry footage filmed in SoHo with a handheld camera

CREATING & HEALTHY HOME Conscious Wave Inc./Sounds True utes. \$14.95

While not all viewers may live in a threegarage home like the one used as a in this environmental exercise, all should be able to glean a tip or two about eeping their own castle as pollutantfree as possible. A '90s kind of guy sets out on a health-hazard bunt that includes most of the rooms in the house, as well as its lawn and garden. Phinting out decorating ideas done wrong and some done right, the host's commentary is at times funny, at times condescending, but always fact-filled and occasionally aug mented by interviews with experts it specific fields. Topics include such obvious targets as kitchen cleaners. lead dishes, and toxic paints, but also other less-obvious concepts, such as tips on alternative lighting, when it's time to purchase a new refrigerator, and what temperature to set the thermostat to to save energy and dollars. Contact: 888-202.0195

TREASURES OF THE DEEP onal Geog

60 minutes, \$19.96 Rebid or ers need only glance at the cover of this new documentary to see that it does in fact contain commentary

from the man who discovered the Titanic. If that isn't enough to seal the put chase, they should consider that it's filled with the fascinating stories from individuals who have devoted their lives to trailing the floors of the world's oceans looking for sunken treasure. And, as the tape points out, there is a growing chasm between those who don the wetsuit in an attempt to fill gaps in history and those who are motivated by greed Viewers will meet Dr. Robert Ballard, the man who discovered the Titanic only to "lose" it after he did not officially claim it. Later a wealthy Connecticut businessman ordered a troupe of experts to excavate the watery graveyard. Also featured is the "rebel" whose fanatic quest for a sunken treasure resulted in the death of his son but eventually landed him a bounty worth more than \$400 million

THE REAL FULL MONTY BFS Entertainment 60 minutes, \$14.98

Call this one "art inspiring life." Six blokes from the English working-class county of Essex recently decided to spice up their lives by creating a comic striptease act akin to that of the characters in the hit film. And contrary to the



A CELLARFUL OF NOISE By Brian Epstein with Derek Taylor Byron Preiss Multimedia Books/Rhino Books/

"If anyone was the fifth Beatle, it was Brian," proclaimed Sir Paul McCartney in an interview conducted in 1997. Though others have been labeled or claimed to be the fifth Beatle, including producer George Martin, Apple label head Neil Aspinall, and DJ Murray the K, McCartney's

Epstein's keen sense of presentation, artistic vision, and perseverance that helped the Fab Four reach the zenith of world-wide success. To help spearhead a new campaign to remember and honor the late manager/ entrepreneur, Epstein's long Cellarful Of Noise," co-written in 1964 with Derek Taylor, has been rereleased by Byron Preiss Multimedia Books/Rhino Books (distributed by Pocket Books).

Reissued to coincide with the anniversary of the Beatles' performance of "All You Need Is Love" on June 25, 1967, in front of a worldwide TV audience of more than 400 million (what some consider to be Epstein's crowning achievement as a manager), the book is a breezy, sometimes insightful, somehelps us understand Epstein's formative years as "one of those out-of-sorts boys who never quite fit."

moved from school to school), Epstein finally found some sucmovie-which ends just before the princi-ple players take it all off-this video contains plenty of fall frontal nudity and shrieking females in various audiences. Here the players are a car mechanic, a security guard, an aerobics instructor, and three pals with equally mundane day jobs who wound up spinshed on the front page of some of Britain's top tabloids. Their story is remarkable and is told via interviews with the performers, their wives or girlfriends, one fellow's mother, and a publicist. The camera captures everything from practice sessions to several club performances of the finished product. Their act consists of dressing in a variety of costumes, including police uniforms and red and black lace s which they strip to the Can-Can. The concept is almost too outrageous to be conred obscene, but be warned: This tape is for adult eyes only. Contact: 905-884-

WOODHEAD SAVES THE FARM It's a Fine Mess Pr 32 minutes, \$14.95

The creators of this whimsical children's tape put the farm-life genre in a new light by spinning footage of cows, sheep and other barnyard creatures into a little story. A Vermont farmer and his



217 pages, \$9.95

choice rings the truest.

It was Beatles manager Brian out-of-print autobiography, "A

times a bit too glossy read that

Never a great student (he

cess (and acceptance) as a salesman in the family-owned furniture stores. Eventually Epstein turned his attentions to managing the stores' record departments. While stocking the department, he got several requests for an obscure record featuring musical accompaniment by a Liverpool beat group known as the Beatles, and that

The Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers

led him to a lunchtime session at the Cavern Club, where he witnessed a loose, energetic, and charismatic performance by John Lennon, Paul McCartney, George Harrison, and then drummer Pete Best

"A Cellarful Of Noise" chronicles, in one of its best sections, the attempts by the newly christened Beatles manager to secure a recording contract for the group. While making the record company rounds in a last-ditch effort to get the group signed after Decca Records had rejected the band, Epstein finally hooked up with

bumbling but endearing farm hand think the Skipper and Gilligan-are in a frenzy trying to get their house in order for a visit from Vermont Sen. Patrick Leahy, who makes more than a cameo appearance. Before the senator shows up, however, Woodhead manages to con pletely infuriate his boas through a series of mishaps, which lands the farmer injured and in bed after he steps on a rake Woodhead left lying around. Of course, in the end, as the title suggests, Woodhead saves the farm by getting it in tip-top shape for the guest of honor and then even goes on to "rescue Leahy from a runaway tractor. Contact: \$00.366.5379

ENTER * ACTIVE

ARTROCK ONLINE www.artmck.com

Forget hunting down rock memorabilis at every record shop in town; Artrock Online probably has what you're looking for. A catalog of rock art and collecta the site sells primarily concert posters and T-shirts ranging from the psychodelic San Francisco days of the '60s to the

Martin and the Parlophone label, and his earlier boasts that the Beatles would one day be bigger than Elvis proved to be prophetic.

But his accomplishments. though in large part a result of the Beatles' massive success, do not rest solely with the Fab Four. Gerry & the Pacemakers. Cilla Black, and Billy J. Kramer & the Dakotas were among the acts that also benefited from his managerial expertise. In all, Epstein's artists had scored 50 top 40 singles (14 chart-toppers) and 16 top 40 albums (10 charttoppers) in the U.S. at the time of his death in 1967, according to Beatles authority and Epstein booster Martin Lewis, who contributes a 15,000-word essay to the reprint edition.

It's fascinating to speculate about what would have happened to the Beatles if Epstein hadn't died in 1967 of an apparent accidental overdose. It's true that Epstein did not always cut the best business deals in terms of money (he operated out of loyalty and honor, noble traits not always associated with the music business), but the Beatles would never again have a man with such integrity, good taste, and show business savvy guiding their careers

Despite sidestepping some mportant issues, including Epstein's homosexuality (although Lewis does attempt to fill in the gaps and add some historical perspective), "A Cel-larful Of Noise" is a timely and welcome reminder of Epstein's managerial genius. MICHAEL AMICONE bands of today. While the selection is a bit limited, all the major players of rock 'n'roll's past and present, from the Allma Brothers to the Chemical Brothers, are counted for. Prices vary widely depending on the item, which targets die-hard rock art collectors and college students oking to tack up some color in their dorm rooms. The site also offers hats, s, and other items of rock me bilia, and the occasional sales and special offers are a nice touch. The retro design and archiving of items by both the n cal artist and the artist who created the merchandise also help, as does a secure online order form. Best of all, much of the artwork is a feast for the eyes and fun to rowse through, even if you're not buying.

UM MARSHALL PHOTOGRAPHY

Jim Marshall has spent more than 37 years and used 12,000 rolls of film pho tographing music's legendary performer for the likes of Rolling Stone magazine and many others. Jim Morrison, Jimi Hendrix, Miles Davis, and Bob Dylan are but a few of the thousands of subjects be has shot. For the first time, the in that have helped document almost four decades of rock history can be viewed in one place, thanks to the Internet, Marshall's site serves as a virtual gallery of the vivid images he has captured. Only s fraction of the photos he's taken are avail able on the site, with more added each month. The images themselves run 30k to 45k in size each for outick loading and have crystal-clear quality. A wealth of information about Marshall is also available, as is the option to purchase hand-made prints from the site, assuming you've got a few thousand dollars to spare

AUDIO BOOKS

REAL BOYS By William Pollack, Ph.D. Read by the suthor Random House Au 3 hours (abridged), \$18 ISBN 0-375-40291-8

Parents of boys should run, not walk, to their nearest bookstore to buy this audio It's a deeply informative, absolutely invaluable guide to understanding the unique problems and stresses that boys face, and it explains how parents can forge and retain a close, loving relation ship with their sons. Backed by years of research and interviews, clinical psychologist Pollack shows how society pressures ys to adhere to the "Boys Coo is "always be strong and independent. never show weakness, fear, sadness, or vulnerability, and if someone asks how you're doing, always say you're fine." Yet at the same time we force boys to be not being sensitive. As a result, buys grow up confused, depresent up confused, depressed, and out of touch with their own emotions. Pollack believes boys should not be forced into separat from their mothers before they're ready and suggests that during the first few days of kindergarten, for instance, Mom should stay in the classroom until her box is comfortable. This support gives a boy security, which actually allows him to become more independent. Pollack also explains that unlike girls, boys who are upset do not want to talk about their problem right away. Instead, they go off done for a while, then return rea talk. A wise parent will allow the son to have his time alone and then engage him in an activity. Boys are also uncomfort-able with a face-to-face discussion of emotions, and parents should try engaging their son in an activity to draw him out. Otherwise, the boy feels put on the spot and won't open up. Pollack reads in an earnest, sincere tone that is appropriate to the material. This is an important and

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valuable work





From Kenny's Soul. Kenny Lattimore relaxes while recording his new Columbia album, "From The Soul Of Man," Shown, from left, are songwriter Vidal Davis, Lattimore, and songwriter Kipper Jones.

Holland Becomes Source Of R&B Dutch Industry, Audience Begin To Embrace Local Acts

BY ROBBERT TILLI

AMSTERDAM-Amid the monotonous techno and "gabber" beats. which are losing popularity in the Netherlands' big cities, the more suave pulse of R&B dominates today's "sound of the city" in Amsterdam and Rotterdam.

With a large black population originating from Surinam, the Dutch Antilles, and Morocco, these metropolitan areas have turned out to be natural providers of home-grown R&B talent.

Yet Dutch R&B isn't new; it

evolved from 1980s-era "swingbeat." Virgin Benelux A&R manager Flip van den Enden savs, "Finally there's a musical genre for non-native youth that they can fully identify with. Compared with techno, it is more user-friendly, traditional, and social. You don't have to pop pills until 5 in the morning to dig it. Lovers take each other to the dancefloor again.



"It has always been there from the days of sweet soul music," he adds. "From their parents' record collections they've picked up '60s soul music by Sam Cooke and Otis Redding, 70s Stevie Wonder and Marvin Gave, and '80s Luther Vandross. As R&B is the dominating genre in the charts—like disco in the '70s—it's only logical these kids want to have a go at it as well. It's just like white youth playing Britpop.

Today, Virgin's roster includes R&Bgirl trio Dignity and male vocal group Sat'r'day. Van den Enden got involved with Dignity via the Virgindistributed "No Sweat" R&B sampler. Released by the governmentsubsidized organization National Pop Institute (NPI) last year, it was part one of NPI's "Unsigned" series, a project set up to help new talent samine record deale

The tracks were recorded at Cruise Control, an Amsterdam-based studio where Dutch R&B started some 10 years ago under the guidance of Rutti, aka owner/producer Rutger Croese, "Just have a look at the charts, and you'll see that R&B is the new pop music," Croese says, "To distinguish itself from its Afro-American namesake, the European R&B variant should necessarily be more poppy to guarantee a crossover to a wider public than the niche market it. is now, even more so as a potential export product to the U.S. "For pure R&B, the market is too

small to get a return on investment," says Polydor Holland A&R manager Paul Zijlstra, who signed male quartet Voices In Motion, another act fea-tured on "No Sweat." "Pop songs will be the key to success for home-grown R&B. Unfortunately, the lack of great song material is its weak point. We shouldn't try to sell out local R&B instantly by banging out albums after only one hit single. Instead, we should take our time to develop careers."

Voices In Motion's debut album is scheduled for release this autumn. months after the group's first single. "I wanted to get everything sorted first, including the search for management, repertoire, and a skillful producer," Zijlstra savs.

The act soon found itself backed by Delft-based Mojo Management. The creative process was supervised by producer/songwriter Bas van den Heuvel (Total Touch).

Virgin's Van den Enden is utilizing a slow-growth approach as well. "Dignity and Sat'r'day will prove real artists, as opposed to one-hit wonders. These people can really sing. When R&B as a marketing tag is over in five years' time, they will still be there," he notes.

Dignity is working on a project, due Sept. 1. "It will be a highly varied set, ranging from gospel to jazz and a cappella pieces," says group member Karima Lemghari, who notes that the act is very much aware of the necessity to add something unique to the European variation of R&B. "Our own feel has to come out of the grooves."

GOOD SALES POTENTIAL

At Free Record Shop, Holland's largest retail chain, buyer Jean Broeks says that R&B music has enormous sales potential in general. With local R&B artists singing either in English or in Dutch. it can only get bigger," he notes. Of groups



singing in their mother tongue, Re-Play (Rhythm Records) and Arnhemsgewijs (Mercury) are the most popular.

Newcomers to the niche include Claudia Nelson (VAN Records). Chan ter One (Virgin), and Vogelvrij (EMI).

So far, Rotterdam-based foursome Roméo (Dureco) is the only act to have managed to sell albums. Its self-titled debut, released May 20, as sold 21,000 copies, according to Dureco, peaking at No. 8 on the Mega Album Top 100 chart. The set has been propelled by the breakthrough single "Coming Home. Released Feb. 27, the ballad peaked at No. 2 on the Mega Top 100 and Rabo Top 40 charts. The gold single (for 50,000 copies sold) was kept from the top slot by Celine Dion's "My Heart Will Go On."

STICKING TO POP BOOTS

Both Roméo's crossover hit and album will be released by BMG in 32 countries around the world. A U.S. deal is under negotiation. While its third single, "Secret Love," is out at home, airplay for "Coming Home" is (Continued on page 26)



S ADDIO'S 'POOKIE': Raphael Saddig was

trio Willie Max. But be actually wasn't there to

floss; he was making a guest appearance in the clip for "Can't Get Enough." the first single from the

group's forthcoming debut, "Bonafide." Willie Max, which is made up of real-life sisters

Rose, Sky, and Lyric Smith, is the first act on Sad-

dig's label, Motown-distributed Pookie Records.

Saddia. a former member of the now-defunct Tony

Toni Toné, is a partner in the venture with Ruth

"My vision for this label is to have quality groups:

Carson, who acts as executive VP/GM.

what everybody

it'o

sed to the nines at a video shoot for the female

by Anita M. Samuels

bass player were brothers. and you can't beat that type of rhythm section." Saddiq likens the trio to the Bad Boy group

Total, who he says "do what they have to do to win." "My group is the same way," he says. "They do

what they have to do . . . They sing good, and they are still growing. They are not who they're going

to be yet." Saddiq met the trio in 1988, when the girls were 12, 13, and 14, and be signed them to a deal in 1996.

The album, produced by Lathan Grady, will, according to Saddiq, contain a lot of radio-friendly material. Saddiq adds that he wrote a song with the trio and produced two of the tracks, but he says the majority of the writing was done by the group. "It's not going to sound like 'Raphael Saddiq.' Their first album needs to be a really radio-friendly record; tbat's what it is," he says. "Radio bas received it well. That's all you can ask for in a first-time group. We left a window so that they can grow and do what they want to do. They aren't going to be stuck in one rut." Although the single doesn't officially go to radio until Sept. 1, a number of stations are already testing the song.

As for Saddiq's own plans, he wants his label to eventually be multifaceted, encompassing film, TV, scoring, and soundtracks, "It's like what everybody who has a label wants." he savs.



Pookie Label Bows With Sister Act Willie Max:

Kashif Develops 'Honest' Royalty Software

He has also been in the studio working with Eric Benét and D'Angelo on their upcoming projects, as well as with Jay Issac Moore, a newcomer on A&M. In the future, he'll also be working on projects with Q-Tip and Ali Shaheed of A Tribe Called Quest.

Saddiq also says he'll do a solo album in 1999. 'It's time to do it," he says. "I'm always trying to do different things, to invite different people into my head for projects. I think this time I will have more of that. I have been writing down a lot of things I want to do for the last four years. I've always had the freedom, but now I'll be able to do exactly what

I want to do. I've never had that experience."

ASHIF'S 'ROVALTY': Kashif-the singer songwriter producer suthor and CEO of the Los Angeles-based Brooklyn Boy Books & Entertainmentis developing a new software program that will automatically compute artist and producer royal-

ty rates; it's called Honest Abe, the Automatic Rovalty Computing Program.

'By making artists aware of the earning potential of a record deal, they can decide whether a deal is right for them," be says. "We are looking to even the playing field."

In addition to computing royalty rates, Kashif says, the software will generate recording budgets. let artists know when royalty rates are due to them, indicate discrepancies in current royalty rates from labels, and project future royalties. It will cost about \$499 at retail.

Other products from Brooklyn Boy include "I'll Do It My Damn Self," a book written by Kashif's business partner, Kevin Harewood. The book is a guide for artists who want to release music independently. Other titles from the company include Everything You'd Better Know About the Record-"Everything rou'd better know About the Income ing Industry," "Kashif's Urban Music Directory," "Kashif's A&R Source Guide," and "Kashif's Publishing Source Guide."

OOPS! In my column in the July 25 issue, I erroneously stated that Mary J. Blige would be appearing in "How Stella Got Her Groove Back." While she doesn't appear in the film, her music is featured prominently.

Billboard. HOT R&B SINGLES SoundScan

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		-	_	CHEMITER & PATHONE ALTHOTICS OING-A-LING + HI-TOWN DJS	
71	70	59	14	DA JOINT D RAHMING D MAD R KEYZ IT HALLUMS O RAHMING) ICI (D) ITI RESTLESS 72961	1
n	68	65	18	2 LIVE PARTY ◆ THE 2 LIVE CREW (FEAT KC DF KC & THE SUNSHIME BAND & FREAK NASTT C WORKS WON IN POSEC COLON IM ROSEC WORK WONK IN W CARLY & FINISHO STARKE "IN BAKE ◆ BENITO	1
<u>73</u>	NEV	-	1	D-HISTPLE BENTOR TINKSHELLA WATTS DOMINERD THE DAIONI ICI MARTIN 4034*TULLY LOACED	1
74	55	60	20	L VEGAX CONZALEZ IS WINANS/R LAWRENCE,T POTTS) IC1 (D) (T) (D) ATLANTIC 84142	5
75	75	54	12	WANNA GET NEXT TO YOU DAYE O HOSE ROYEE ANIMETRIED DAYE O HOSE ROYEE ANIMETRIED STICK ROCA-FELLAGEF JAW SeeAniswertried TROOP TROOP TROOP TROOP	+
76	n	71	8	LTL STEVE (S RUSSELL) (C) DO WARRIDR #9501/00CH	1
11	80	69	9	LIKE WE CO P.A. (2 HOLLINSK PRATHER M SINCLAR) (C) (D) DEAMWORKS 55009	
78	76	76	5	REACT OVYX DUCIN # SCHOOLS K JONES T JAYLDR S ANDERSON & SANDLING (T) MAIDEE JAM SEGREST MARCUN OSMIC SLOP SHOP COSMIC SLOP SHOP	1
79	η	78	10	R THOMAS (M SELMON) ICI (D) (T) MTUME 55425 MCA	18
80	82	79	15	CLOCK STRIKES TIMBALAND AND MAGOO TIMBALAND IT UPSETS WEARED IT GLARSON'S PHILIPS' FUTURE AND FOR AND MAGOO	1
81	79	72	18	SECOND ROUND K.O. CANIBUS WILLALI MONDER IGWILLIAMS WIEANLI WONDERS CO.	
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84	-		9	BRING IT ON Oxasting Davident 2 AUSTIN & RUGC WORTD TO BOLOGU MMR, 2022/W THROW YO HOOD UP MR, MONEY LOC FEATURING ABOYE THE LAW LOSSYNGH, MORPY CORKING FLUX HISSAWAY, THATAWAY (HILLSDE ANTHEM) THISSAWAY, THATAWAY (HILLSDE ANTHEM) DAVIE (HOLD WAY) O BOHTMALINE COMMENSION COLOR OF DAVIE DAVIES OF DAVIES OF DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES DAVIES OF DAVIES OF DAVIES DAVIES OF DAVIES D	1
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Billboord

Hot R&B Airplay.

* * NO.1 * *

2 9 ARE YOU THAT SOMEBODY?

2 1 13 THE BOY IS MINE

3 3 21 THEY DON'T KNOW

4 4 18 STILL NOT A PLAYER

6 7 10 FRIEND OF MINE

D 8 15 THE ONLY ONE FOR ME

TD 15 4 THE FIRST NIGHT

IS 11 7 GO DEEP

12 9 16 BE CAREFUL

TE 17 6 HORSE & CARRIAGE

CEO 14 11 MONEY AIN'T A THANG

TE 16 4 THINKIN BOUT IT

TED 20 39 FIGET LONELY

(2) 42 2 MOVIN ON MARKED AND THE PLACE

21 24 6 IT AIN'T MY FAULT SEASE THE SHOCKER (NO LIMIT.PRICHTY)

22 19 10 IT'S ALL ABOUT ME

23 23 36 ANYTINE BRAN MCKNIGHT (MOTOWNE

24 21 18 NO GUARANTEE

26 25 21 GOTTA BE MODEL SO SO DERCOLUMBIA

30 29 4 NIGHTS IN HARLEM

(3) 38 9 I LOVE YOU KOTH WASHINGTON ISLASSICA

34 33 16 SAY IT VOICES OF THEORY OF D.L.A.RED ANTI

36 34 6 ALL GOOD TO 41 5 IT'S ADOUT TIME

Records with the mesterit arrian same C 1998 F

TE ST 2 MY LITTLE SECRET

(27) 28 10 LOST ONES UNTRANSI

25 25 6 JUST THE TWO OF US

TED 32 6 DAYOREAMIN'

28 22 33 ALL MY LIFE

17 13 14 MY WAY USHER OLAFACEURISTIO

16 16 9 LUXURY COCOCURE

E 10 6 TOP OF THE WORLD

6 6 14 GHETTO SUPASTAR (THAT IS WHAT YOU ARE TED 12 12 MAKE IT HOT

5 5 28 TOO CLOSE

AUGUST 1, 1998

by Broak Cast Data Systems' Radio Track service. 105 week. Songs ranked by gross impressions, computer of the Third stark conduct the Mod PU-B Society check

TE 64 2 SAME OL'G

(4) 73 3 SO INTO YOU

TED 46 27 PARTY AIN T A PARTY 43 35 25 LET'S RIDE

44 39 27 WE BE CLUBBIN

(45) 68 2 DOIN JUST FINE

41 36 5 LOOKIN AT NE

45 27 19 THE AGMS OF THE ONE WHO LOVES YO

47 44 7 THE ONE

44 47 52 BEEN AROUND THE WORLD

48 45 55 YOU MAKE HE WANNA ...

56 49 37 NO, NO, NO

SL 31 13 MY ALL MARAH CAREY COLUMNIA

(37) 52 75 A ROSE IS STILL A ROSE

55 51 12 WHATCHA GONE DO?

ST 75 6 STOP BLING GREEDY

52 53 38 NICE & SLOW

15 48 9 HERE WE GO AGAIN

(63) 63 4 1 STILL LOVE YOU

68 65 15 DOOR #1

OTD - 2 KEEP IT REAL

CTD - 1 HOW'S IT GOIN' DOWN

TD - 1 HOPE I DON'T GO BACK

1 GOD'S GRACE

75 72 22 MONEY, POWER & RESPECT

ED 67 5 DESTINY

TID 37 9 CAN'T TAKE MY EYES OFF OF YOU (B) 69 25 GET AT ME DOG

HOT B&B RECURBENT AIRPLAY

12 30 6 DON'T RUSH (TAKE LOVE SLOWLY) (10 - 1 RUFT RYDERS' ANTHEM

50 40 13 DO YOUR THING

58 55 9 HOW DO I SAY I'M SORRY

(32) 60 3 I CAN DO THAT

58 50 15 I GOT THE HOOK UP!

60 58 35 WHAT YOU WANT

61 56 6 WHATCHA GONNA DO

64 43 12 WITH ME PART 1 DESTINITS CHILD IFEAT JOI ICOLUMISIA

66 54 6 WE WILL BALL

(36) 61 7 I CAN'T GET YOU IOUT OF MY MIND

ARTIST UMPRINT/PROMOTION LABE (3E) 59 17 MISSING YOU

NO SAGAN LIST

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R&B SINGLES A-Z

- TITLE (Publisher Lotensing Org.) Sheet Music Dist
- 2 LIVE PARTY 5.4" Ine West INSUMPTICS. BIAS contrain-...
- ж EMC) 2 WAY STREET (Nickle, ASCAP, Missiones, BMI/WI Silver

Billboard

- Mill Sector The USA Sector Association of the USA Sector Associati 4
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- R. Addition of This Over White Lawes You thereinings. Corp Mittle Ear Addition The WORLDH'S ALL Medical This Beh-Medi Lones, ACM/1920 BMC-Casenes SMC BMC-Sig In POSIBIA (PROFile Yeage, ASCAP).testis Centes, CAPVIN Act, ACM 11, ACR XC CBMT HIBRO (Dragmer Rist, ACCAP).caude Mod Chaptana, BMC Acm Biol, ACCAP). Dispatala, ASCAP (Dispatala, BMC acm Bioly, ACCAP). Dispatala, ASCAP
- NEM INC BOY IS MINE (DM: Blackwood BMUBran-Bran BMLFM Bartwood, SSSACFamous, BMUMench,
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- The second secon ŧ.
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- 17 Weir Twein (Thomain Fader, ACUP (Science)) Trille (Development, ACUPPIE, ACUP) Trille, DEVelopment, ACUPPIE, ACUP (ACUPPIE), ACUPPIE, ACUPATION (ACUP) Trille, DEVELOPMENT, ACUPPIE, ACUPPIER (CAMPActa Review and ACUPPIER, ACUPPIER) (CAMPActa Review and ACUPPIER, ACUPPIER) (CAMPActa Review and ACUPPIER, ACUPPIER) (CAMPActa Review and ACUPPIER), ACUPPIER (CAMPACT, ACUPATION, ACUPPIER), ACUPPIER (CAMPACT, ACUPATION, ACUPPIER), ACUPPIER (CAMPACT, ACUPATION, ACUPPIER), ACUPPIER (CAMPACT, ACUPATION, ACUPPIER, ACUPPIER), ACUPPIER, WIRE, ACUPPIER, ACUPPIER, ACUPPIER, ACUPPIER, WIRE, ACUPPIER, ACUPPIER, ACUPPIER, ACUPIER, MICH, ACUPATION, ACUPPIER, ACUPPIER, ACUPIER, ACUPATION, ACUPPIER, ACUPIER, ACUPATION, ACUPATION, ACUPPIER, ACUPIER, ACUPATION, ACUPA
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- AP-EMI April ASCAPI HL 15 LINE COME ON THROUGH (Duck Low AP-Remot, ASCAPI 14 MACK (Doces Purk, ASCAPING Purk, ASCAPINgun AP-Disensed Rob. ASCAPINgun Comis, ASCAPING -
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- g, BMI Big F. BMI WE DD (Chetts Street Funk, ASCAP /Nt Ca. South, V151 of Koel, ASCAP) BMI B7 ME (M. Bistha, ASCAP/Chasse Ched, ASCAP) To Of Nazemith, BMI fusible Contos, ASCAP/CMI April ...
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- Wenner Of Nassenith, Bill Spitzle Gentes, AGS/P/EM April, SCUPT 10, UMP TOP THEE Davie (), ACM/Phile South, ACM/Phile, Davie (), ACM/Phile South, ACM/Phile ACM/Phile South, ACM/Phile South, ACM/Phile Davie (), ACM/Phile South, A
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- n gml) WOMAN (Jobets, BM)/Rubsengs, BMI, NyckRyck, MCA. 1945
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- MCA BMD RTY AIN'T A PARTY Gueen Per: ASCAU Funky Mar An Tomba ASCAP Devil ASCAP All Fan ASCAP AP Webu Rehman ASCAP Ren'To Da Loze ASCA
- Hz, Held
 Hater, Earth Lands, BMUNCA, ENK/Pasterus, BMU HL
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THIS WELK	X37 WEEK	WEEKS ON	TITLE ANTIST UNPERVICTION LABEL	THIS WEEK	AGT WELK	IND SHEEKE ON	TITLE
-	2	,	* * NO. 1 * *	38	35	17	ARTIST DIMPRINT, PROMOTION LABELI I GOT THE HOOK UPI MASTER P (NO UMITERIORTY)
œ	2	4	FRIEND OF MINE	39	50	6	BLACK ICE (SKY HIGH) BOODE MOB PEAT OUTWAST LARACE ARISTI
2	1	6	MAKE IT HOT	40	37	14	TURN IT UP (REMIX) FIRE IT UP BUSTA RHYMES (CLEXITALECC)
1	3	10	NICLE THE COLD MIND INCUSTIONS THE BOY IS MINE BRANDY & MONICA LATUNTICS	41	47	3	NO WOMAN GENERAL GRANT (POLYBERTWINGIN)
4	4	7	MY WAY	1	-	2	GIRLS 07 SMURF (ICHIBAN)
6		4	USHIR ILM ACCINRISTAL DESTINY MYRON (BLAND)	43	45	10	RUTHLESS FOR LIFE
6	7	16	SAY IT YORES OF THEORY (H O.L.A./RED ANT)	44	40	1	OING-A-LING HI-TOWN DIS "RESTLESS!
6	25	2	VOICES OF THEORY (H O.L.A./RED ANT) LOOKIN' AT ME MASL FEAT, PUTF CADDY (SND BOYINNISTA)	45		3	IN TOWN OUS RESTLESS
Ē	10	4	NOBODY DOES IT BETTER NOT DOE THE MINEST DEED AND BOTINKISTAL	45	52	12	I WANNA GET NEXT TO YOU OWESTON FOC A FELLADIF JAMMERCUT
9	10	1	HOW DO I SAY I'M SORRY TAM DAVIS HED AND	47	41	12	OHESTON IF CATELLAGE MANEROUR 2 LIVE PARTY THE 2 LIVE ORDWITE JOES
10	5	27	THEY DON'T KNOW ARE U STILL DOWN	47	33	3	THE 2 LIVE CREW/ULC JOED
11	5	13	JON & THAT YOURSE MUSICIPICS MY ALL/BREAKDOWN MATCH CAREF ICECOMEND	49		-	HORSE & CARRIAGE CARPONETAT MASE INTERTAINMENTOPIC MAKE EM'SAY UNHI MASTER PINS INTERTORITY)
12	ь 12	13		1	55	27 30	
		Ľ.	NINETY NINE IFLASH THE MESSAGE) JOHN FORTE-ROTHOUSE COLUMBA	50	43		DEJA VU JUPTOWN BABY) DEL 1450 SPETRIOUS LOPICCOLMEN
3	16	4	SO INTO YOU TAMA I DWEST WARNER BROS 1	51	46	24	BODY BUMPIN' YIPPIE YI-YO PUBUC ANNOUNCEMENT INTER
14	17	9	LOVE FOR FREE RELITED AND RECEIPTING AND	32	72	8	LIKE WE DO P.A. PARENTAL ADVISORY CORCAMINOPOS
15	9	6	COME WITH ME PUT DADPY FEAT AMMY PAGE (EPIC)	53	53	9	SINFUL COSMIC SLOP SHOP INTUMENCAU
16	20	4	WOOF WOOF HE (HILL) GLONICUNDES BUT HOMIC	54	56	18	SECONO ROUNO K.O. CANIBUS (UNIVERSAL)
n	16	6	2 WAY STREET MISCINES (MOTOWN)	55	54	16	NONEY, POWER & RESPECT THE LORISTAT DAY, BUL HAN BAD BORARIST
16	13	9	WHATCHA GONE DO?	(H		3	INSAME TEL KEL OWHITE LIDIO
16	14	25	TOO CLOSE NDCT (ARESTA)	57	58	8	FREAK OUT
(20)	42	2	WHAT U SEE IS WHAT U GET	æ	-	1	JUANTA DALEY NEODOHIDANI
21	15	14	THE ARMS OF THE ONE WHO LOVES YOU ISCAPE ISO SO DEFLORE AND A	56	48	21	IT'S ALL ABOUT ME MAA & SSOL LA VERSITE WIERSCOPE)
22	23	10	CHEERS 2 U PLAAT DEF JAMMERCURYS	60	62	19	THROW YO HOOD UP
23	16	12	I GET LONELY JANET (TEAT BLACKSTREET) (VIRGIN)	61	49	5	THANK YOU BEEK WINANS (ATLANTIC)
24	21	15	DO YOUR THING	Œ	74	8	THESAWAY, THATAWAY PULLSIDE ANTHEM PLAYERS FOR LIFE ORD ID
ෂ	29	5	HERE WE GO AGAIN ANETRA PRANKLIN (ATC) TAU	63	64	3	THE WAY I PARLAY MOOP CANAGEOR MOCHO
28	24	δ	THE ACTUAL ACTUAL ALCOTY (MCA)	64	51	21	TAGENATION
Ø	31	4	CLEOPATRA'S THEME CLEOPATRA MAYER CRAWARNER BROS.	65	57	20	VICTORY PLET CADDY & THE FAMILY (NO BOWNIS)
CD)	36	6	LOVE THE WAY	Œ	-	1	GOT YA BACK (FOURTAT BACK SPOLED ROTTOWNING BIO
28	27	5	DO YOU HEATHER B IMCAU	67	71	15	CLOCK STRIKES TMIAURO AND WACCO-ITUK/KERDUNDATURTE
30	26	19	RAISE THE ROOF	66	68	6	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUG)
31	28	24	GET AT ME DOG	Œ	-	22	THE PARTY CONTINUES
æ	39	13	CHOKE BLNUNT (SELECT)	70	59	27	GONE TILL NOVEMBER WICLEF JEAN PROFENSIONECOLUMBIA
33	30	1	THERE YOU ARE SAM SALTER (LAFACE MISTA)	71	75	34	THINGS JUST AIN'T THE SAME
34	38	20	WHO AM I DEEME MAN (2 HARDVP)	72	63	19	CITTY UP
35	34	10	WHATUON EATANYA FEATURING TWISTA (BLUND/TVT)	a	-	20	A ROSE IS STILL A ROSE
36	32	20	LET'S RIDE IOTL DON'S' WID NESS IN SECTION	Œ		2	MONEY AIN'T A THANG JO FEAT, JAY 2 150 50 DEFICULUMBLA
37	22	10	SHORTY YOU KEEP PLAYIN WITH MY MIND MULIN FEATURING KETH MURRAY LIVED	Œ	-	18	DO FOR LOVE 2PAC FEAT ERIC WILLIAMS AMARTISTINE
0	Rec	ords	with the greatest sales gains. © 1998 Bits			mme	

AUGUST 1. 1998

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- A BOSE IS STILL A BOSE (Song ITV Tunes, ASOM/Obve Dention, ASOM/MCA, ASOM/Cafee, ASOM/Methow, ASOM/Entry tened Kity, ASOM/Strangs Med, ASOM/E

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- Learning INDONEST COCK Calls ACC Markets INDONESTIC INTERNET INTERNET INTERNET INTERNET INDONESTIC INTERNET INTERNET
- N 78 15
- ASCAP/Brends Richie ASCAP) HL Came From Nowhere, EAK/Zemba, ASCAP) DEFINER (Stack A.D., ASCAP/Full Keel,
- eth 13, ASCAP) A PLAYER Let Me Show You ASCAP (see ASCAP (sety) serve, ASCAP (Seconds Of De AP(Nove, ASCAP (furtherd Read, ASCAP)(* 2), SSCAP, setting 1
- SAC) WERM 83
- ATLC W TREPH Can In the main section and the main STEL BADDER' (Depoints Nears, MANIEL, BADY 17, SCOPT (Stat BADER' (Depoints A SCOPT)); STEP REAL DEEDER (Demone), SCOPT) (Stat BADY 18, SCOPT) (Stat Can III, SCOPT) (Stat BADARD, SCOPT) (Stat Can III, SCOPT)); MARKING, SCOPT, SCOPT, SCOPT, SAULE, SCOPT (States, SCOPT) (States, SCOPT); SCOPT (States, SCOPT) (States, SCOPT); SCOPT (States, SCOPT); SCOPT, 91
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- Indication of the Control Section of Section 2015 (Control Section 2015) (Control Section 2
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- 21
- ASCAPT POINTS ASCAPT WHATCHAL GONE DOT (200) WHEN, ASCAPTING, ASCAPTION Rest, ASCAPT WEA
- ASCAP/Ton Rets: ASCAP/ WBM IMMUTURE Countr's Hittle ASCAP/Tone High: ASCAP/To All Coot! ASCAP/Laffae: ASCAP/Common Bents: ASCAP/ IMMAT & SEE IS WMAT & GET Hermissy For Everyone. BM/Veco, BM/Riskers, BM/Ros World (SCAP/Large,
- Construction, server-states, constructive World SCAZPArairp, SCAZP SCAZP 1001 WART 1016 Indexs, SCAZPA Topics, Theng, SCAZPA Topics, SCAZPA Topics

- 42 YOU MAKE ME WANNAL, (CHI April, ASCAP So Dol ASCAP Stars AD ASCAPAL R IN ASCAP SMC, ASCAP IN

12 13 47 HYPNOTIZE THE NOTOPIOUS BLIG (BAD BORWRISTA) 13 5 10 LUV 2 LUV U



Recurrents are titles which have appeared on the Hot R&B Singles chast for more than 20 weeks and have depend being the 50

E	3i	k		oard. TOP R&B	AI		3	J
			1			55	41	31
			S.		ă	51	39	42
WEBK	WEEK	2 WKS AGO	WKS O	ARTIST TITLE IMPORT & MUMBERODISTRIUTING LABEL ISLOGESTED LIST PRICE OF EQUIVALENT FOR CASSETTECDI	PEAK	(52)	62	93
Ð	74	74	1	* * * NO. 1/GREATEST GAINER * * * NOREAGA PONULY SOTTOMMY BOY (1) 5825-580 1 + 969 (1 Mo. 1 NO.R.E.		53	46	40
9	/4	74	3			54	40 51	40
3	NET		1	* * * HOT SHOT DEBUT * * *	2	55	50	63
3	2	2	3	MAXWELL COLUMNIA 65564 (20 SE CO/16 SE) EMGRYA	2	(56)	63	12
4	1	56	3	KANE & AREL to LIMIT ST225-LINEOUTY (10 19/15-10) AM LIMY BROTHERS KEEPER	1	51	51	49
5		5	5	SOUNDTRACK • BACKBOWGHTLANTC 83113746100 5917 198 DR. DOLITTLE: THE ALBUM	1	51	45	44
8	1	6	9	DMX A RUFE RYDERSIDEF JAM SISE227*, MERCURY (10.98 EQ15 SEI IT'S DARK AND HELL IS HOT	Li I	59	61	69
1	6	4	6	BRANOY & ATLANTIC A30321/AG (10.58/16.98) NEVER S-A-Y NEVER	2	60	60	46
8	5	3	8	MASTER P A* NO LIMIT 535381/PRORITY (12.9673-98) MP DA LAST OON	1	81	55	57
9	3	1	3	OEF SQUAD INCOFF JAM 558343* MERCURY (10.98 EQ/16.98) EL NINO	1	62	53	48
10	8	7	13	BIG PUNISHER & LOUD 67512*/RCA (10.98/16.98) CAPITAL PUNISHMENT	1	63	56	61
11)	10	11	43	BRIAN MCKNIGHT & MOTOWN \$36215 (1098 EQ26.98) ANYTIME	1	64	73	47
12	9	8	44	JON B. & TAB TUM 550 MUSIC 678056PIC (10 58 E916 98) COOL RELAX	5	65	54	54
13	13	16	13	MYA LEWERSTY SOLSSAWITERSOFF (10 SNIS SEL	13	65	66	59
14	14	13	14	SOUNDTRACK . INTERSCOPE SOLICO" (1). 5617.980 BUL WORTH - THE SOUNDTRACK	4	(1)	72	85
15	12	10	10	SPARKLE ROCK LAND 901451/INTERSCOPE (10 98/16-96)	2	68	58	63
18	16	17	34	WILL SMITH &' COLUMBA 68683* (10 96 EQ17.98) BIG WILLIE STYLE	9	(69)	NET	**
17)	23	14	3	MC REN RUTHLESS 69313/16PIC (10 SE EQ16 SE) RUTHLESS FOR LIFE	14	70	59	50
18	17	9	3	# & THE NEW POWER GENERATION	9	71	57	64
19	15	12	5	NPG 9672 (14 (H CO)	6	m	76	80
20)	NE		5	SOUNOTRACK 1/8 1/0/150 MUSIC 69356(FPC (1) 98 E927.98) HAVPLENTY TRINLETEE S-7 6.807 9094/901295007 (10.94/15.96) TRINLITEE 5-7	20	n	n	68
			_			74	65	60
21)	32	26	14	TAMIA GWEST 46213/WARMER BROS (10 98/16.98) TAMIA	18	75	74	75
22 23	19	18	10	XSCAPE S0 50 DEF 6804200LUMBIA (10 98 EQ16 98) TRACES OF MY UPSTICK	6	76	58	70
23 24	20	28	22	JAGGED EDGE SO SO OEF 6818LCCLUMBA (ID. 98 EQ16 98) A JAGGED ERA ONOC INJUST UM SMORTHERING (ID. 98 EQ16 98) SHIT FM DOWN	3	n	69	73
	24	30	23		3			
25			123			78	81	86
26	22	25	42	NEXT ▲ ARISTA 18973 (0.96/15 98)	13	79	79	72
28)	30 NEV		41	JANET ▲ ² VIRGIN 44762 (11.98/17.98) THE VELVET ROPE JOHN FORTE RUTHOUSE 66639*(COLUMBA 10.98 EQ16.98) POLY SCI	2	80	64	58
29	25	27	35	CHICO DEBARGE KEDAR 530851/UNIVERSAL (10:96 EQ16 98) LONG TIME NO SEE	14	81	Π	77
						82	80	89
30	26	23	8	MO THUGS FAMILY O MOTHUGS 1632/RELATIOTY 110.09/17 980 FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8	63	67	65
31	21	22	10	SOUNOTRACK ROCA-FELLADEF JAM 5583 32*MERCURY IB.98 EQ12.980 STREETS IS WATCHING	3	24	70	56
32	29	20	36	LSG & EASTWEST 62125EES (10 9816 981	2	65	75	84
33)	33	29	5	OEVIN RAP-A-LOT 45938-VIRGIN (10-98/36-98)	27	(86)	NET	WÞ
34	27	24	18	SOUNDTRACK A HEAVYWEIGHT SHORRET/MAN (20 19 EQ17.98) THE PLAYERS CLUB	2	(B)	92	88
35	31	21	9	EIGHTBALL SUNVE HOUSE 53127*/UNIVERSAL (19:98/25:56) LOST	3	88	78	97
38	34	32	57	K-CI & JOJO & ' MCA 11613* 110.98/16.960 LOVE ALWAYS	2	89	88	79
37	30	19	12	FIEND NO LIMIT 507154PRORITY (10 99/16 98) THERE'S ONE IN EVERY FAMILY	1	(90)	HE	
38	28	34	44	USHER 4* LAFACE 26043/WHISTA (10.99/16.98) MY WAY	1	81	87	76
39) 40	NE1 36	33	1	THE 69 BOYZ OUADRASCUMOVATUANTIC 83031*/40 (10 98/16 98) THE WAIT IS OVER VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE INDEPENDENCE DAY: THE COMPLATION	39	82	83	66
4D	43	41	17	SHORT 46100.0VE 112 98/19 980 PUBLIC ANNOUNCEMENT ALM 540882 (10.96 EQ/16 980 ALL WORK, NO PLAY	14	63	84	67
42	40	39	16	MONTELL JORGAN & DEF JAM SJ65657 WERCURY (10 98 EQ16 98) LET'S RIDE	8	(34)	NET	
43)	40	45	37	MYSTIKAL & 5G 501W0 UNIT 416202/VE (10 98/6 56) IM UNPREDICTABLE	1	55	86	90
4	38	37	15	GOODIE MOB • LAFACE 25047*3A9574 (10 98/16 98) BB STILL STANDING	2	10	85	90
	37	38	3	BLACK EVED PEAS INTERSCOPE SOISS? IS SHIT SHIT SHIT SHIT SHIT	37			
45	37	43	19	C-MURDER HO HOUNT 10723 INDUSTRY CLEASE 12 38	3/	97	97	82
						98	63	91
		25			4			
45 45 47 48	47	36 51	11	SOULIA SLIM HOLIWIT 53547* (HRORITY (LO. 18016. SHI DA GIVE IT 2 "EM RAW MASE &* SHO BOY 7:3017* (ARISTA (LO. 5616. SHI DA HARLEAN WORLD	4	94	82	94

55	41	31	5	QUEEN LATIFAH MOTOWN Saless* (10.58 EQ17 (80 ORDER IN THE COURT	15
51	39	42	7	LORD TARIQ & PETER GUNZ CODENE 600101/COLUMBA (10.98 EQ15.90) MAKE IT REKON	8
-	_	-	-	* * * PACESETTER * * *	
52)	62	93	3	VARIOUS ARTISTS	52
-				CELLBLOCK 0557/ININER OTTY 120 SB/16 Set	
53	46	40	16	SOUNDTRACK A NO LIMIT S07451/PS000TY 111.50/17.500 I GOT THE HOOK-UPI	1
54 55	51	52	22	DESTINY'S CHILD COUMIN 67728* (10.98 EQ16.98) DESTINY'S CHILD WC with anti-centre astronomic strengthme and rise on Forms and THE SHADJEST CHE	14
39 56)	63	13	8		47
51	51	49	21	GEORGE BENSON (Nr. 1906 (10.99/16.99) STANDING TOGETHER SCARFACE NR-ALOT 45471/WIGH (19.99/22.99) MY HOMIES	4/
54	41	49	44	MARIAH CAREY A' COLUMINA 67835 (20 56 E0/17 58) BUTTERFLY	1
54	61	69	56	MARY J. BLIGE &' MCA 11406* (10.96/16.58) SHARE MY WORLD	1
NO NO	60	45	3	LINK RELATIVITY 1645 (10 YELD NEL THE SEC	46
R1	55	57	19	KEITH WASHINGTON SILAS 11744AKCA (10:60:16 98) KW	27
82	53	43	17	ARETHA FRANKLIN ARISTA 18967 (10.56/26/26) A ROSE IS STILL A ROSE	1
13	56	61	11	VARIOUS ARTISTS POLYGRAM TV 558299MERCURY (10.98 EQ17.98) PURE FUNK	56
64)	73	47	14	JAMES GREAR & CO. BORN AGAIN IDIA PANDESC ID 94/14 981 DON'T GIVE UP	34
65	54	54	51		4
(\$6	66	59	15	DO OR OLE NEEHIORHOOD WATCHTWA ALOT 45612WRDM (10 98/16 98) HEADZ OR TAILZ	3
m	72	85	43	BOYZ II MEN &' MOTOWN 530815" (1).98 EQ17.981 EVOLUTION	1
14	58	63	38	JAY-Z + ROC & FELLADEF JAM 536352*MERCURY (10 98 EQ16 98) IN MY LIFETIME, VOL. 1	2
69)	ME		1	CAM'RON UNTERTAINMENT 689764 SPIC (11 58 EQ16 58) CONFESSIONS OF FIRE	69
70	59	50	5	MCGRUFF UPTOWN \$31261UNVTESAL (10 FW16 FW16 FW16 FW16 FW16 FW16 FW16 FW16	19
71	57	64	3	GANKSTA NIP RAPALOT 45567/VIRGIN (10.98/16.98)	57
_	76	81	61	CODIC RECEPTION FORMAL MICH FRANKLING AND ALTERION AT	-
12)		~		BARTE 90093/INTERSCOPE (13.96/16/98)	1
13	71	68	53	PUFF DADDY & THE FAMILY &" BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
74	65	60	6	FOURPLAY WARNER BROS. 44923 (10.95/16.98) 4	- 44
75	74	75	74	TRU ▲ ² NO UNIT 506601/PROFITY (12:98/18:96) TRU 2 DA GAME	2
76	68	70	17	GANG STARR NOD TRIBL 45585/VIRGIN (10 9816 98) MOMENT OF TRUTH	1
n	69	73	70	THE NOTORIOUS B.I.G. &' BAD BOY 73011*SARISTA (19.98/24.98) UPE AFTER OEATH	1
78	81	85	56	WYCLEF JEAN FEAT. REFUGEE ALLSTARS A WYCLEF JEAN PRESENTS THE CANNING, FEAT. REFUGEE ALLSTARS	4
79	79	72	36	ERYKAH BADU & KEDAR 531091UM/VERSAL (10 96/16 98)	1
60	64	58	11	SOUNDTRACK UNTERTAINMENT 69364/EPIC (11 98 EQ17.98) WOO	8
81	77	77	18	CECE WINANS PONEER 92793/40 (10 99/16 98) EVERLASTING LOVE	35
82	80	89	90	MAKAVELI A' THE DON KILLUMINATI- THE 7 DAY THEORY	1
83	67	65	4	DEATH NOW 900391911DBCOPE (10.99/16/98)	51
6.3 RA	70	60 56	3	MISSIONES MOTORN SIDER?" IS BE EXTREME THE OTHER WOMAN N'DEA DAVENPORT DELICIUS WIN'S 22021/2 (10 98/16 98 00 NOEA DAVENPORT	5
64 65	70	30 84	28		38
R)	NE		1	THE LOX not boy 730151588514 (10.99/16.98) MONEY, POWER & RESPECT VARIOUS ARTISTS IMMO 75467 (11.99/16.98) MILLENNUM FUNK PARTY	25
5	92	83	36	TINEALAND AND MAGOO & ILACIERCURDINTUMIC SETTOMIC 109616 SE WELCOME TO CUR WORLD	9
	78	97	21	BEENIE MAN SHOOMS VIES 1512 WP 19 9014 90	35
84	28	79	37	THREE 6 MAFIA • BELATINTY 1644 (10 19/15.90) CHPT, 2; WORLD DOMINATION	18
90)	NE		1	P.A. PARENTAL ADVISORY DECAMINES SOUTH CENTER (LO BATA SE) STRATCH TO CHASE	90
en i	87	76	16	AZ NOO TRITE 567157WINGIN (2018/15:00) PIECES OF A MAN	5
				INDIALS INVITE	
82	83	66	8	SHOT 9000 (9 96/15/98) BOSS BALLIN' 2 THE MOB BUSSES	43
	84	67	17	PLAYA DEF JAM SASABAMERCURY (8.98 EQ/2.98) CHEERS 2 U	19
	NE	NÞ	1 1	JERMAINE DUPRI JERMAINE DUPRI PRESENTS UFE IN 1472 THE ORGINAL SOUNDTRACK S0 50 DEF 69087*CDUMBA (10.98 EG 16.96)	94
		90	13	SONS OF FUNK NO LINET 507251/PROBITY (10 59/16.98) THE GAME OF FUNK	14
Ð	86		37	KAREN CLARK-SHEARO ISLAND 524397 (10.98 EQ17.98)	28
94) 95	86 85	95			
94) 15	85			YOUNG BLEED . ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD	1
94) 95 96 97	85 97	82	26	NO LINE 50738*7900817/10.98/16.98	1
13 94) 95 96 97	85			YOUNG BLEED ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD NO LIMET SOTANY RECENTLY IED OR TO BE THE WORLD, ARE MY BALLS AND MY WORD DAZ DILLINGER BETALIATION, REVENUE (10 3615.58) RETALIATION, REVENUE AND GET BACK	1

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED,

MC

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SANTA MONICA CIVIC AUDITORIUM THURSDAY, SEPTEMBER 3, 1998, 5:00PM PDT To order preferred seating/after party tickets, contact Karen Kimmons at 310 859-1633

BRIAN MCKNIGHT



The label has officially started working Brandy's next single, "Top Of The World" featuring Mase, which is No. 8 on Hot R&B Airplay and will not be released commercially. Only time will tell if the new in-store copies make a difference for "Boy" on Hot R&B Singles.

WHAT SHE WANTS: Despite an increase of more than 5 million listeners, Nicode's "Make II Act" (The Gold Mind/EastWest/EEG) is forced to hold at No. 3 on Hot R&B Singles due to fierce competition at the top of that chart. Hoche is less than 500 points from the No. 1 single, and with things locking so close, the top spot is fair game for any of the to there records in the mext issue.

MISS THANG: If I were ever to start singing, I should only hope to have a setup as good as the one Monies's second about, "The Boy Is Mine" (Arista), has goiten. Not only did the songertress enjoy the benefit of No. 1s' with Erandy atog the R&B Singless and the Ho Nighet". The exposure meant more than 90,000 units at the overall panel, earning as No Bow on The Billboard 200 and as No. 2 ranking on Top R&B Alburns, landing the Hot Shot Debot cup on the lattermotics first about m. "Mins Thang" stored with 31,000 units in its first charvesh in 1006. "The First Night" mores 16-11 on Hot R&B at 26 million.

WHAT WHAT: When last issue's charts aboved that "NO.R.E." by Norreag, (Penalty/Tommy Rb) and the second-arguet number of street-date violations since Hillbard adopted SoundSan data, I knew I meant big things to come. Now that at jumps 11-0 m Top REB Albuma and secrets Grautast Guiner on The Hillbard 200 for allow the interface secret Hill apply, with the import of a stab shade on street buzz. However, for those who aren't aware, horeaga is half of rap due Gapone-N-Nergen, whoce last album. The War Report," peaked at No. 4 on Top Rd B Albuma. Meanwhile, street-date headaches due Jermaine Dupy (No. 94).

	}	U	BBLING U	J		D	ER. HOT R&B SINGLES
THIS WEDK	LAST WEEK	WEDG ON	TITLE ARTIST EMPRINT, PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST UMPRINT/PROMOTION LABEL
1	1	5	DON'T GIVE UP JAMES GREAR & CO. (BORN AGAIN)	14	20	4	IF I'M NOT IN LOVE
2	17	2	WESTERN WAYS PART II	15	-	1	PRICE RACHE IUNIVERSALI
3	11	8	GIRL GOT BODY DAZZ BAND IPLATINUM/W/TERSOUND	18	16	3	STRICTLY BUSINESS
4	6	4	NEVER ENOUGH SCENT / LATURING SH KILLA (RUGLEY)	17	14	4	HERE WE GO
5	12	2	WHAT THE WORLD NEEDS NOW IS LOVE DONE WHICH ALL HE AD NOD AND THE POPPATE	18	19	8	OH MARY DON'T YOU WEEP TRIVITEE \$ 7 (B-RITE/VITE/SCOPE)
6	9	5	NOT ABOUT ROMANCE	19	18	8	MONEY BY THE TON C-80 YEAR MISSISSIPH UNDERNOO THYBE MINISTO
7	13	8	DAY & NIGHT	20	-	1	I'LL HOUSE YOU '98 JUNGLE EROTHERS (MARLOCK)
8	5	3	TURN THIS PARTY OUT	21		5	MUST BE THE BOOTY CHETY DAWGS (THUMP)
9	8	9	BADY BE THERE NU FLAVOR ITEPRISEWAINER BROS.)	22	15	6	BLANDETH (THEY TALK ADOUT IT WHEN WE LIVE IT) HET-CO WAY, KIEL, PRODUCT & KIM (NTERSCOP)
10	10	3	"SE THUG PARADISE TRACEDE CAPONE, INFINITE (NOLA)	23	-	5	WHERE . U . AT SIPPIN' ON HENNESSY BLAC HATE IE K.G.)
11		1	LET'S GET FREAKY	24	21	8	HITTIN' CORNAZ
12	4	7	FUCAZI	25	23	6	200M OR DRE AND LL COOL 2 W/TERNATIVEN/ERSCOPEL
13	3	21	MY STEEZ MILEDRITITUT MENEUNIZ DI PLATOUTOECO	But	bing th ba	Und	er lists the top 25 singles under No. 100 st vet charted.

R&B

DUTCH R&B (Continued from page 21)

rapidly building across Scandinavia. Group member Clifton Giersthove attributes the success of his group to firmly sticking to its poppy side. "We don't want to be at the deep end of R&B. Instead, we like to be 'pof' as in Boyz II Men's 'End Of The Road." he stresses. Billboard.

Unlike Roméo, KéShaw, another Rotterdam-based group, doesn't shy wavg from Réß like its U.S. influences, Jodeci and BLACKstreet. In fact, Crosse actually got the act signed directly to Motown Records in the U.S. But after the FolyGram takeover, it was deleted from the label's roster.

"We struck had hek," song group member Cjek Webhdi, kao "Sace". "We were thrown a release party at MIDEM in 1962, but our debut at but and the structure of the song song song area. BMI Hollound offered fabbane is eageriz anticipated by Holland". R&B Fraternity. "We haven't come out of it frastrated. Takent alone is not enough to make It, we've both the Ducht media and industry have been become more open to R&B orch years.

At radio, R&B stations, such as Amsterdam's City FM and Rotterdam's Sun FM and youth-oriented Radio 538, give nationwide support to R&B. "When the possibility for



regional commercial radio first appeared, I immediately checked the demand for an R&B station in Greater Kotterdam. The positive Vibe Tve got was most promising. I found vulanteers in the stretes," says Ronald van der Meijden, music director at Sun FM, whose May 28 firstyear anniversary gala featured live performances by most of the aforementioned artista.

If Van der Meijden and Rutti are the male benefactors of Dutch R&B. then TMF VJ Sylvana Simons is the genre's female patron. As the popular presenter of "Sylvana's Soul," she is a woman with a mission. "R&B is here to stay, that's for sure," she says. "Talented kids have always been out there. But you need money to break it. In the three years of TMF's existence, the quality of locally produced videos has improved significantly. R&B's current popularity is based on the industry's greater understanding of the genre and the bigger investments made, Finally, labels are aware you can make a profit on it. In a way, that applies to local repertoire in eneral, which fares better than ever [with a 30% market share]. R&B can benefit from the upbeat mood the entire industry is currently in."

Dill	200	ra _s	_	AUGUST 1, 1998
H	O		la	p Singles.
THIS WEDK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPLET TROM A MATCHAL SAMPLE OF RETAIL STORE SALES REPORTS COLLICITED COMPLED, NO PROVIDED BY SOLITOSCOPP AND PROVIDED BY MPRINT & NUMBER/DISTRIBUTING LABEL
Ð	5	-	2	* * * No. 1/GREATEST GAINER * * * LOOKIN' AT ME * MASE FEATURING PUFF DADDY 1000 BD 807 78 7588578
2	2	2	9	NINETY NINE (FLASH THE MESSAGE)
3	1	1	6	COME WITH ME
4	3	6	4	WOOF WOOF THE 69 BOYZ
(5)	16	-	2	WHAT U SEE IS WHAT U GET
6	4	5	6	THE ACTUAL ALL CITY ICHDIMENCAUSA46
1	1	8	5	OO YOU HEATHER B.
8	6	3	19	(C) (D) (M) (T) (O) LUKE # 572250(SLAND
9	8	1	24	IC) ID: ON (T) (D) RUFF REDERSIDEF JAM SAME OWERCURY
10	13	10	13	CHOKE
11	12	9	21	(C) (T) (1) 2 HARD 6160NVP
12	10	6	17	I GOT THE HOOK UP! MASTER P FEAT. SONS OF FUNK ICIDI IT NO UNIT 5331 (PRORTY BLACK ICE (SKY HIGH) GOODIE MOB FEAT. OUTKAST
(13)	21	18	6	BLACK ICE (SNT HIGH) ◆ GOODIE MOB FEAL OUTKAST (CTOTUL/ACE 24832(A6937A) TURN IT UP (REMIXUFIRE IT UP ● ◆ BLISTA RHYMES
14	11	11	14	COLUMN TO DE LIKANA GALOMELO COLUMN TO DE LIKANA GALOMELO NO WOMAN
15	20	28	3	Christ Pocked 38645VRGN
16	30	49	4	RUTHLESS FOR LIFE MC REN
17	19	13	12	CLIDITT RUTHLESS 7890/EPIC
18	16	12	13	ID ID ID RESTLESS 7244
20	18	1/	3	CODED TO DEPARTS WATATLANTIC 84122/4G
20	15	14	18	
21	24	23	28	CONTROL & CHARACTER AND A CONTROL PERIODIAL AND A CONTROL AND A CON
23	17	19	28	DEJA VU JUPTOWN BABYI LORD TARIO & PETER GUNZ
(24)	34	26	9	LIKE WE DO PA PARENTAL ADVISORY
25	22	25	10	SINFUL COSMIC SLOP SHOP
26	25	20	10	SECOND ROUND K.O. CANIBUS
27	23	16	18	ICLIDETT LINITURAL 56175 MONEY, POWER & RESPECT THE LOX IFEAT, DMX & LIL' KIMI CC 40 FT (0 EAD ECY 75156ARISTA
28	32	30	4	UCI 001171 00 BAD BOY 79156ARISTA INSANE
28	28	24	19	THROW YO HOOD UP MR. MDNEY LOC FEAT. ABOVE THE LAW
(30)	36	36	8	THISAWAY, THATAWAY (HILLSIDE ANTHEM) PLAYERS FOR LIFE
31	26	22	20	VICTORY
32	33	27	15	CLOCK STRIKES TIMBALAND AND MAGOO CO IOI TO DOUCKOMMENTATIC 9799546 STRI LIND A PRAVIDE AND COMMENTATIC 9799546
33	31	29	8	STILL HOT A PLATER + BIG FORISTER FEATORING JOE
34	37	31	24	THE PARTY CONTINUES . + JD FEATURING DA BRAT
35	27	21	27	GONE TILL NOVEMBER A
36	29	32	19	GITTY UP SALT-N-PEPA
3	65	38	5	MONEY AIN'T A THANG JD FEATURING JAY-Z
38	42	34	20	DO FOR LOVE
39	60	35	28	WHAT YOU WANT MASE (FEATURING TOTAL) GLIDI (T) (SI BAD BOY 79141(ARISTA
40	47	37	15	SOUTHSIDE CONSTRUCTION CONSTRUCTION
41	43	41	5	DO WHAT U FEEL FREAK NASTY CONTROL HARD HOOD TOWER 1288/1175
42	48	44	21	ANT HE STANGET WITH HE SALAN THE SHOULD FER INSTERT DESTRING ONLY, ODEL, MOR ODX. 451 HOE175 NO 12MMT SABODS/PRODUCTY
43	50	47	10	N.C.R.E. NOREAGA IT: PENALTY COSS-ITEMANX BOY BRANDY OF WORLT'S LIGAT TO BENERGE A A PERCENT STREET STR
		NTRY	33	ED ARDE NE KRAITS AL KRAT NE RUMARE A
6	_	NTRY	18	K2+IDE STREET STREET 30009
(6)	RE-E	NTRY	6	11 US MAN 950244INTERSCOPE
41	RE-E	45	34	GOTS LIKE COME ON THROUGH BUILDHA MONK (FEAT. OL'DIRTY BASTARD) UST CLOWNIN' UST CLOWNIN' WC FROM WESTSIDE CONNECTION (C'ITC:IT: PRIMMETER SUDDAYSARD)
		45 NTRY	34	THE MOST BEAUTIFUL GIRL
(49) (50)	RE-E		24	A MILLION AND ONE QUESTIONSTATE CITY IS MINE AXY.2
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AUGUST 1, 1998

Jance

Space Egg's Moontripper Takes House-Dub To New Realms RIPPIN' ON THE MOON: It's not

easy to elevate the creative standard of house-dub culture beyond a raw beat and a smattering of samples. And few of the leading groovesmiths even bother trying anymore because it's so easy to get over on minimal effort. Well, thanks to an intriguing young upstart named Vladimir Rebek, that's finally about to change.

The New York-rooted newcomer has just issued "In Search Of Frankenstein's Clone," an incredible full-length disc of intense house melodrama on his own Space Egg Records. The album, crafted under the name of Rebek's alter ego, Moontripper, provides everything hardheaded underground punters require -and a pile of things they may have forgotten they enjoy. Yeah, the beats are forceful and the basslines muscular, but there's also a plethora of complex melodies and instantly insinuating hooks at every turn.

Rebek is clearly approaching each track with the mind of a traditional songwriter, creating tightly structured compositions that follow a logical progression and never ramble into oblivion (like most house-dubs). And while this makes for more concise tracks than the nine-minute-plus fodder created by his competitors, it doesn't make gems like the hit-worthy thumper "Regulate Your Pressure" or the tribalistic "Relaxxx" any less viable. If anything, the style invites you to delve deep into the set's dozen cuta.

Adding to the pleasure of this pro-



by Larry Flick

ject are more experimental passages like "2500 Camels," which melds drum'n'bass rhythms with pure jazz, and "Lunar Attack," which frames a lean trip-hop beat with metallic guitar licks and Zen-like chants. Not all of Rebek's deviations from house territory work, but his adventurous spirit is commendable-and most appreciated. After even a cursory spin through "In Search Of Frankenstein's Clone," you might find yourself losing patience with the run-ofthe-mill tracks piling on the street. We certainly are.

ESSENTIAL IMPORTS: It's always a good day when a new Mica Paris single lands on our desk. "Carefree" shows the enduring chanteuse in tiptop vocal form, floating a glorious, deceptively simple performance over a deliciously soulful groove. Equally appropriate for club turntables and home sound systems, this Cooltempo U.K. release leaves you desperate for a full-length album.

Speaking of fierce divas, Ultra Naté feeds her U.K. audience (which has elevated her to much-deserved pop-star status) with a third slice of her sumptuous "Situation Critical" opus. This time, she's flexing her earthy alto voice on "New Kind Of Medicine," a sparkling disco bauble produced with an old-school hand by D-Influence. Talk about sticky hooks! Baby, you won't be able to shake the chorus from this winner after one spin.

Now available abroad on AM:PM Records (with a stateside release on Strictly Rhythm due imminently). "New Kind Of Medicine" benefits from the post-production input of Donny Tenaglio and David Morales, both of whom take the song in a timely house direction on their respective remixes. However, we're glued to the album version, which gives the listener the full Naté vocal effect. This woman has grown into a supreme singer.

K-Klass christens its deal with Parlophone U.K. with "Burnin'," a single proving that the act has been working mighty hard since leaving the deConstruction label fold last year. This is the kind of hands-in-daair pop anthem that classics are made of, replete with rollicking piano lines, firm house beats, and a chorus that demands a chant-along.

The coolest part of "Burnin' " is that the act has sewn several subversively subtle melodic threads into the arrangement-the kind that become apparent after several spins and enhance the listening experience each time. Joey Negro spices up the 12inch package with a disco-happy remix that will keep trend-conscious kiddies in tow while the Sharn Boys tear the song apart and rebuild it into an underground-savvy tribal stomper

Following its brilliant 1997 collection, "Sinking," Aloof previews its forthcoming "Seeking Pleasure" opus with "What I Miss The Most"-a single that's far more artful than your basic houser. The percussion is live, and the keyboards have a rich, jazzy texture. There are plenty of dubs for lazy DJs, while the superior main mix is designed for the clubhead interested in more than a few empty beats. You won't be disappointed if you take a chance on something so fresh and different. In fact, you may find yourself hankering for more.

SUBLIMINAL RESPECT: Producer Erick Morillo's Subliminal Records hasn't yet been in operation for a full year, and it's already earned a place among the slim ranks of indies whose every release commands widespread respect. If you're among the few who haven't gotten hip to the label, you can play catch-up with "Get The M ssage, Volume One," a compilation that traces Subliminal's releases to dete

In addition to offering a collection far stronger than (and as accessible as) many of those so-called "megahits" albums out there, this project vividly illustrates what an indie dance outlet must do now to thrive: walk the tightrope between underground territory and crossover-friendly popyille. Distortion" by Pienoheadz is a prime example of the label's credible dub material, while "Fun" by Da Mob (featuring Jocelyn Brown) and "In My Life" by Jose Nunez & Octahvia are solid vocal jams with infectious hooks and fleshy instrumentation. An edit of either song could result in a mainstream pop hit.

"Get The Message, Volume One" also shows another of Subliminal's wise choices. It's focusing on building its own stable of producers instead of chasing after the trendsetters of the moment. In addition to Morillo's own fine fare, the label is now the primary outlet for the work of renegades like Harry "Choo-Choo" Romero, Richard F., and Nunez. With each effort, these dudes are making inroads. By molding its own stars, Subliminal-like its distributing label. Strictly Rhythm-will endure long after its competitors disappear.

PARTING GLANCES: The club community is mourning the untimely passing of revered U.K. DJ/producer Tony DeVit, who died July 2 in Birmingham, England's Heartland Hospital of bone-marrow failure and bronchial pneumonia.

DeVit had recently collapsed while on vacation in Miami, suffering from severe exhaustion and fatigue following an acute case of food poisoning. When DeVit returned to the U.K., doctors learned that his illness was in fact bronchial pneumonia, and his condition worsened due to bone-marrow failure.



Leaning Left. Chicago-based new comer Beech has begun to gather interest from underground DJs for his eponymous EP of elterna-club jams. Produced by Mett Warren, the set leads off with the abrasive but instantly memorable "Suite Of Pain," which combines chunky funk beats with edgy, rave-induced synths and fuzzy guitars. It adds up to en eggressive industrial sound à la early Nine Inch Nails and Meat Reat Manifesto, Also notable is "Ritter" which underlines Beech's quirky tone poetry and distorted vocals with an insistent trancedieco heat

DeVit was scheduled to tour the States later this month in support of his most recent release. "Trade." a heat-mix compilation for the Egil Music label As a resident turntable artist at the legendary London nightclub Trade, DeVit became famous for his aggressive techno style.

"Needless to say, this is a terrible loss for the music world," says Egil Music label head Egil Aalvik. Adds DeVit's manager, Kay Marstersen; "He was dearly loved by clubbers throughout the world . . . I have lost a very dear friend."



Epic's Hooverphonic Scores With Moody 'Blue'

BY CHARLES R. BOULEY II LOS ANGELES-As people ponder the sounds and sensations of the new millennium, Epic act Hooverphonic offers a de facto soundtrack to the 21st century with its forthcoming release, "Blue Wonder Power Milk.

This 12-song outing creates an atmosphere that thrusts the listener into a musical realm between dance, alternapop, and acoustic and classical sounds

"Hooverphonic is on alternative soundtrack, vacuum-cleaner music that sucks you into another universe," says Alex Callier, the act's chief songwriter and primary musician, laughing. Supported by guitarist Raymond Geerts, keyboardist Frank Duchine, and lead singer Geike Arnaert, he has conceived overphonic as a band that defies narrow categorization-blending the best of electronic and acoustic instruments with often haunting. melodic vocals.

Scott Greer, senior director of international marketing at Epic, agrees. "Hooverphonic creates great phonic mood pieces that are appeal-ing to people," he says. "This record ot warmer, more symphonic, and a lot more emotional-and people

will tap in to that. The use of strings adds that mysterious atmosphere and makes it more interesting.

Originally signed to Sony Belgium and designated a global priority by Sony Europe, the act first scored international success in 1997 with the single "2Wicky," which also



ppeared on the soundtrack to Bernardo Bertolucci's film "Stealing Beauty." It seems fateful that the act's music would eventually be connected to a film: Callier and Duchine met in film school.

'[We] did a lot of orchestrations for short films, so it is quite normal that we have those influences," Callier says. "It is obvious that our music is mite soundtrack-inspired."

With "Blue Wonder Power Milk" comes a new lead singer, Arnaert, who replaces Liesje Sadonius. Yet an gium, to find singers that like the entire package," Callier says. "You can tell someone that it's a lot of work and a lot of travel, and they may think they are prepared, but they are not. Liesje got very homesick and very depressed being away so much. We were apprehensive at first and worked with Geike as a session singer and toured with her before officially having her join the group. After the tear we know she was the

Geike was tbrust into Hooverphonic right before the act started a major U.S. tour opening for Fiona Apple. Even Callier thought the mixture of the two acts was odd at first, but he quickly began to draw similarities between Apple's music and the band's. He now recalls that tour as one of the best experiences of his sical career

doesn't pour onto shelves in the U.S. until Aug. 11, it's already making a splash in Belgium and throughout Europe, The album entered Bel-(Continued on next page)

underlying continuity remains threaded throughout the new songs. Why the vocalist change? 'It's difficult, especially in Bel-

right singer for us."

HOT	DANCE	M	USIC.
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10	14	16	6	DELICIOUS GEFFEN 22408 PURE SUGA
	16	18	6	MY URBAN SOUL KING STREET 1080 URBAN SOU
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22	25	26	5	ALRIGHT TWISTED 55425/MCA CLUB 69 FEATURING SUZANNE PALME
	13	11	8	GOT FUNK? STRUCTLY REPORTED 12544 THE FUNKJUNKEE
23	17	9	11	THE DAY DEFINITY 003 BOBBY D'AMBROSIO FEATURING MICHELLE WEEK
24	20	21	7	TESTIFY NEWOUS 20308 SYRON STINGIL
25	27	31	5	RISE GOSSIP 1001/W/B UPTEMP
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26	34	42	3	MINO PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537 CALLE & RIZZ
27	22	13	13	BEAUTIFUL DAY TOWNY BOY SLVER LABEL 466/TOWNY BOY + HYPERTROPH
28	30	29	5	DOD BE LA DEE ATROLA DANCE 5745519MG LATIN + TOTAL TOUC
29	26	19	9	STOP VIRON 38541
30	19	14	12	MY ALL COLUMBA 78822 MARIAH CARE
31	31	32	5	REASONS STARBOUND 9807 SABRINA JOHNSTO
32	21	12	10	HEAVEN'S WHAT I FEEL [PIC 78908
(33)	40	44	3	FEEL IT BATTERY 46506JINE THE TAMPERER FEATURING MAY
(34)	37	45	3	RABY YOU MAW 026 RUFFNECK FEATURING YAVAH
(35)	38	49	3	COME TOGETHER PIGODA 45304/DRIVE JUNIOR VASQUE
36	44	-	2	WHAT A FEELING MAIL 2070 THE NEW HIPPIE MOVEMEN
(37)	39	46	3	IT'S ALL ABOUT ME UNIVERSITY PROMOWITERSCOPE . MYA & SISQ
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3	3	6	7	YOU'RE STILL THE ONE OD MERCUTY ON/SHMILLED 566015	SHANIA TWAIN
4	4	4	8	RAY OF LIGHT (1) DO MAVERICK 44523/WARNER 1/105.	MADONNA
5	6	1	16	EVERYBODY (BACKSTREET'S BACK) (T) 02 JVE 42515	 BACKSTREET BOYS
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€	7	8	9	THE CUP OF LIFE (T) OD COLUMBA 78932	 RICKY MARTIN
9	5	6	12	I GET LONELY (T) (X) VIPGIN 38632	JANET (FEATURING BLACKSTREET)
10	8	3	7	STOP (0) VIRGIN 38641	 SPICE GIRLS
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16	12	15	3	HERE WE GO AGAIN (T) 00 ARISTA 13503	ARFTHA FRANKLIN
17	13	13	25	HOW DO I LIVE (T) 00 CURB 73047	LEANN RIMES
(iii)	15	14	9	YOU WON'T FORGET ME (1) (0) 8CA 65427	LA BOUCHE
19	14	12	19	MY HEART WILL GO ON (T) COINTERNIT 54020/PRORITY	DE LA VU
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				GET READY TO BOUNCE (1) (0) EDEL AMERICA 3722	BROOKLYN BOUNCE
21	17	20	11	HEAVEN'S WHAT I FEEL (T) (0) EPIC 78926	GLORIA ESTEFAN
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24	19	16	6	GODZELLA (T) (X) INTERHIT 54025/PROPERTY	THUNDERPUSS 2000
25)	39	-	2	DELICIOUS (T) DO GEFFEN 22408	PURE SUGAR
26	20	18	15	TORN (T) (U) INTERNIT \$4022/PRIORITY	NATALIE BROWNE
(2)	30	33	18	FRIGHT TRAIN (T) 00 FORSIDOEN 1234	ROBBIE TRONCO
28	22	21	16	FOUND & CURE (T) 00 STRICTLY RHYTHM 12548	ULTRA NATE
29	29	24	51	THINGS JUST AIN'T THE SAME (T) (0) ARISTA 13381	DEBORAH COX
30	21	19	4	CATCH THE LIGHT (T) (0) LOGIC 58044	MARTHA WASH
31	28	23	10	I WILL COME TO YOU IT IN MERCURY 546375	HANSON
(32)	31	27	15	SMACK MY BITCH UP (T) (II) XI, MUTE MAVERICK 43545 WARNER BI	ROS.
33	26	25	17	SWEET HONESTY (T) 00 CLASSIFED 0249	MG
34	25	23	17	A ROSE IS STILL A ROSE (T) (2) ARISTA 1 3484	ARETHA FRANKLIN
35	23	35	4	COME TOGETHER (T) (0) PAGODA 45304/DRIVE	JUNIOR VASQUEZ
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ŝ	38	38	23	THE ONE I GAVE MY HEART TO IT IN BLACKBROUNDWELANTIC	
30	36	28	24	YOU ONLY HAVE TO SAY YOU LOVE ME (T) OD ARIOLA DANCE S	
39	34	20	27	I'M AFRAID OF AMERICANS (T) 00 VIRGIN 38618	HANNAH JONES DAVID SOWIE
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				LOVE YOU DOWN (T) 00 SO SO DEF 78802/COLUMBA	♦ INQJ
(1)	48	-	5	COMIN [®] BACK (T) OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
42	42	47	7	BUSY CHILD (T) (3) CITY OF ANGELSOUTPOST 77120/GEFFEN	THE CRYSTAL METHOD
43	32	40	5		RON CARTER FEATURING 95 SOUTH
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45	50	-	2	STRICTLY BUSINESS (T) 00 PLAILAND 53317/PRORITY	MANTRONIK VS EPMD
46	RE-E	MIRT	3	IF I HAD A CHANCE (T) OU TAILORY 746/TOWNY BOY	CYNTHIA
47	37	37	11	GET INTO THE RHYTHM IT DO CLASSIFIED/TIMBER 461/TOMMY BO	JOCELYN ENRIQUEZ
(48)	RE-E	ATRY	39	ONE MORE NIGHT (T) (X) TOWMY BOY 786	AMBER
48	49	-	2	CORAZON PARTIO (T) (0) WEA LATINA 23(54	ALEJANDRO SANZ

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○ This with the greatest sales or club play increases this week. Power Pock or Club Play is awarded for the largest point increase among singles below the top 20. Smallest Barward and an advecting of the largest plant increase among single awarded in the top 50. Viologicity awarded to the largest plant increase among single awarded by the largest plant increases among single awarded by the largest

EPIC'S HOOVERPHONIC SCORES WITH MOODY 'BLUE'

(Continued from preceding page)

gium's chart at No. 5. A video has been lensed for the first single, "Club Montepulciano," and released in Europe to further the group's exposure to widespread club approval. What about the U.S.?

"It's an exciting time at retail, because acts like Madonna are exposing people to a sound they may not listen to on a daily basis," Greer says. "Now, Hooverphonic [has] a much different record than, say, 'Ray Of Light,' but people are more open to different kinds of music now."

A series of record-release parties in the top 10 markets are being planned, and Hooverphonic comes to the States to begin showcasing Aug. 11 in New York, followed by Los Angeles and San Francisco. In September it will start a proper tour to support the project. "The thing that separates them

"The thing that separates them from the rest of the groups in the genre like Massive Attack and so forth is that they are a true band, a touring entity," Greer says.

Audience members may be surprised when they see Hooverphonic perform. While it's easy to throw the band into the electronics category, songs such as "Battersea" and "This Strange Effect" demand that listeners sit and listen to what is going on melodically with the track. The vocals blend into a big harmonic potpourri. "We see the vocals as an extra

instrument that is part of the whole combination," Callier says. "The combination is what counts. Like a movie: It's a combination of script, visual, sound... it all has to come together in a balanced way."

Balance is what "Blue Wonder Power Milk' is about. Califier and company have struck a unique blend of old and new, contemporary and classic to bring forth an album that can serve as a soundtrack to any musical outing where sheer listenability is the goal. Bat what about that title?

The always-witty Callier is quick to

explain the evolution of the name. "It started out as just a phrase, but [the concept of] 'Biase Wordser Power Milk' has turned into some kind of healthy Prozac," he says. "It makes you fael better, and it's good for your health. "Biase' in like feeling blue, and 'Biase better, and it's good for your health. "Biase' in like feeling blue, and 'Biase your health, while the starts for the beauty of the Wilk's thanks for the beauty of the Wilk's that it's Blue that listen, that it makes them feel better."

LAUBYN HILL GETS HEAD START ON 'MISEDUCATION'

(Continued from page 13)

a video for the single will be serviced to BET the Box. MTV and local video outlets

Hill says the album is mostly about enlightenment and empowerment among African-Americans. "It has less to do with what society wants for you and more [about] those things you want for yourself, what you need. A lot of it is about my evolution and development," she says.

The vocalist notes that live instrumentation dominates the project. "It's an album that is very much hip-hop but very musical. When I started. filled the studio with every instrument I loved, [and] I got with some really good cats. Certain songs

The first set by the Fugees, "Blunted On Reality," was released in 1993 and has sold 118,000 units, according to SoundScan. But it was in 1995 that the group took the country by storm with "The Score," which has sold 4.9 million copies in the U.S., according to SoundScan, and more than 12 million workdwide, according to the label. "The Score" reached No. 1 on the Top R&B Albums and The Billboard 200 charts, while the single "Killing Me Softly (With His Song)" enjoyed multi-format radio appeal

Hill's vocal ability was showcased on 'Killing Me Softly," a cover of the Roberta Flack tune that made listeners sit up and take notice. The track won a Grammy in 1997 for best vocal by a duo or group. The Fugees also received a Grammy for best rap album.

The plan from the outset was for all of the trio's members to eventually release solo projects, Hill says. Wyelef Jean made his solo debut in 1997 with "Wyrlef Jean Presents The Carnival," which has sold 1 million units, according to SoundScan, Michel is in the studio working on his own project.

BACK-TO-SCHOOL PUSH

Demmette Guidry, senior VP of black music at Columbia Records, says that a "full-fledged" marketing plan for "Miseducation" will ancompass touring, in-stores, media coverage, and ad buys with a strong "back to school" focus

A tour, tentatively scheduled for October/November: will include the U.S. and territories in Europe and Asia.

Guidry says the campaign will also embrace traditional street marketingstickers, postcards, and posters-as well as print and TV ad buys, mini-billboards, and street snipes.

"The advertising will be very backto-school-driven," says Guidry, adding that back-to-school contests keyed to the album release also are being planned.

In the print media, Hill has already been featured on the covers of Essence, Harper's Bazaar, and Vibe magazines, with more to come, according to Guidry Other plans include Internet exposure via a dedicated World Wide Web site.

At retail, Guidry says, advance lis tening posts will be set up, and the album will be part of price and positioning programs at major accounts. In addition, promotions will be geared to indies and one-stops. Hill also will do a series of in-stores nationwide.

The label is further planning a series of TV appearances and contests with BET and the Box.

Hill has no manager and is booked by Cara Lewis of the William Morris Agency.

'Kids will learn from this that it isn't wrong to pick up a guitar and not stav into turntables'

just have a specific vibe; it was less about perfection and more about feel." Carlos Santana, James Poyser, and Chris Meredith are among the musicians who worked with Hill, who also plays guitar on some tracks,

"I'm excited about this project, because it's not a producer-driven thing," says Schwartz. "It has a lot of instrumentation, and kids will learn from this that it isn't wrong to pick up a guitar and learn and not stay into turntables ... It's a very gutsy and personal record for her

In addition to producing the set. Hill wrote all the songs, which are filled with what she considers to be "messages that were meant for me to get out." Hill, whose music is published by Sony Music Publishing, says the label encouraged her to be different, not to "stay in one place

Don Ienner, president of Columbia Records (U.S.) and chairman of Columbia Records Group, calls Hill a "rare talent." "She approaches her work from the heart. She really relies on her strong sense of self," he says. "I think Lauryn set out to chronicle her own life; she has a lot of courage. She wanted to be completely in charge of her musical project. She's not just a female rapper; she's a singer's singer and a rapper's rapper and can sing with the greatest singer or rapper in the world. Her reach is pretty amazing."

In addition to a remix version of "Sweetest Thing," which Hill originally cut for last year's "Love Jones soundtrack, songs include "It Really Doesn't Matter," a duet with D'Angelo, and "I Used To Love Him," with Mary J. Blige.

Peter Kapp, a buyer for Nobody Beats the Wiz in Secaucus, N.J., expects the album to be "huge." "There is great anticipation in the stores. We had great success with the Fugees, and Wyclef was a strong seller for us. We anticipate it being as strong a seller," he says.

FOR MR. JONES' ALL DEF. BAND'S DEBUT IS DESTINY (Continued from page 11)

then arranged for him to come out here and see everyone at A&M. It felt like a hit, so why wait?

Cafaro adds that the quick turnover on "Hail Mary" has also been unusual, but it's exciting as well. "Very often the excitement you feel at the wooing process fades before the album comes out, so you have to work up the excitement over again.

According to Morty Wiggins, A&M's GM/senior VP of marketing, A&M decided to rush the project out because it felt so strongly about the set, with its hip-hop beats that don't forsake melody or catchy choruses. The company is especially secure about the strength of "Destiny. which was serviced to top 40 June 29 and modern rock two weeks later According to Broadcast Data Systems. 62 of the total reporting stations are spinning the single.

"We felt we had a potentially explosive situation on our hands and had to test it on the people," Wiggins says. "We believe in a simple equation: You hear it, you like it, you go buy it, Radio will be our most effective weapon in driving people into stores. Stations are adding it right and left, calls are good, reaction is immediate.

Paul "Cubby" Bryant, music director for top 40 WHTZ (Z100) in New York, is a little more hesitant about assigning hit status, "It's still early in the scheme of things for top 40. We have to make sure people want to hear it." he says. "It's very summery with pop potential and a hook, but I don't know if it will be a smash based on the heavy traffic (coming up.)"

Although A&M is using radio reaction as a road map for the marketing journey, a music video for "Destin was shot recently by McG. It will be serviced to MTV, the Box, and VH1. Posters, flats, and other decorations will be available for retailers.

Bob Varchow, senior buyer at the North Canton, Ohio-based, 450-store Camelot Music chain, feels the record will benefit from good timing.

"August is a tramandous traffic time in the stores, and back-to-school shopping brings people into our mall stores for hot bands," Varchow says. "We've had a recent resurgence in buying of the rock/top 40 crossovers like Smash mouth and Third Eve

Blind. If Mr. Jones strikes that same vein, they will do well."

In bopes of inflating interest, A&M will also hire street teams in the top 10 major markets to hand out stickers and 100,000 cassette samplers with four song snippets and personality bits. All songs were published by Deemania Music/Music Corporation of America (BMI), the Atom Smasher Productions/Boogie Bang Entertainment (BMI), and MCA-Duchess Music Corp./Kings Road Music.

GM of the newly named company.

Prior to joining Touchwood, Utera-

Rodgers says that in addition to

Biegle and Uterano, a key executive

helping oversee his various interests

is Budd Tunick, who is VP/GM of

tribution experiencing a resurgence

in the next few years and plans to

position Sumthing Distribution so

that it can capitalize on opportuni-

ties that come its way. "I want to

grow it, make it bigger, and make it

more effective," he says. The compa-

ny has 19 employees and expects to

Rodgers is having a "comprehen

sive Web site" built to highlight

Sumthing's product, he says. Since

Rodgers also is a partner in comput-

er game company American Soft-

works Corp., the site will offer fans

the ability to play computer games. Rodgers, who first came to promi-

nence in Chic, was one of the prime

movers, with Edwards, of the disco

movement in the late '70s/mid-'80s.

In addition to its band, the duo wrote

and produced songs for Sister Sledge

and Diana Ross. After Chic dis-

banded, Rodgers went into produc-

ing full time, helming David Bowie's

"Let's Dance" and Madonna's "Like

The upcoming Chie album, expect-

ed in September, includes a perfor-

mance by former Guns N' Roses gui-

tarist Slash. Rodgers also plans to

record a solo album. He believes

A Virgin," among other projects.

add staff as sales volume dictates.

Rodgers foresees independent dis-

(Continued from page 6)

no spent 22 years at WEA.

Nile Rodgers Productions.

"'Destiny' was the obvious first single, but there are several other songs that people will dig." says Ali Dee. "If it sounded good, we laid it to tape. From start to finish, it flowed like a dream. So the more tracks people hear, the more they'll be encouraged to seek it out at Tower

Although the act played a showcase July 16 in New York, no tour plans have been made.

"We look at touring as phase two of the marketing plan in the winter," Wiggins says. "But it is more up to the band and the manager."

But Ali Dee isn't off the hook for instores or radio station visits.

"Ali is a sharp, charismatic, and talented guy with a vision. Everyone he comes across seems to respond to him." Cafaro says. "So we will defiantly have him out shaking hands and kissing habies."

The band is managed by Louis Levin and booked by the William Morris Agency

artists that make records that are

live" and are played live, instead of

played and recorded live. Sonically,

that's a different sound than the way

R&B music is recorded nowadays,

Where I come from, music is

singing to track or with a DJ.

Rodgers says.

NILE BODGERS BUYS DISTRIBUTOR, STARTS LABEL sales and marketing at Touchwood, those albums-and others on the has been promoted to executive VP/ Sumthing Else label-will fill a void

in the current marketplace. "Almost 99,99% of all R&B records today are done the same way. with sequencing, drum machines, and loops," he says. "What my label is going to be about is recording

'GODZILLA' TIE-INS

(Continued from page 6)

opportunity to put it in good position for consumers to buy."

He also notes that "Godzilla Vs. Mothra" and "Godzilla Vs. King Ghidora," which Columbia has been distributing since May, are selling well. "There continues to be extreme interest in 'Godzilla,' " he says.

"Godzilla" is the third "event" movie to enter the fourth-quarter schedule following "Titanic," which arrives in stores Sept. 1 from Paramount Home Video, and "Lost In Space," which hits stores Oct. 6 from New Line Cinema

Culburg says that he isn't "comfortable" comparing how "Godzilla" will size up against "Titanic" but that the blockbuster historical drams will probably help "Godzilla's" sales.

"'Titanie' is only going to stimulate the market, and it's going to help sell more goods of all kinds," he says.

As part of the marketing camaign, Duracell will promote the title from September to December via three consumer offers.

Throughout September and October, Duracell retailers will offer consumers a free glow-in-the-dark "Godzilla" poster plus \$40 in discount coupons with a battery purchase

In November and December, the battery company will offer consumers a free "Godzilla" flashlight that roars when turned on with the purchase of the video and select Duracell products.

In addition, Duracell will extend a \$3 rebate when consumers buy the title. "Anaconda," and multiple battery packs.

Drevers/Edv's will place "Godzilla" point-of-purchase displays in supermarkets across the country and advertise the title on more than 1 million cartons of specially created "Godzilla" vanilla ice cream.

Columbia will also kick in network and cable TV advertising that is expected to create more than 1.2 billion consumer impressions.

Columbia has shied away from elaborate cross-promotion for previous sell-through properties, but Culberg says the Duracell promotion offered the kind of consumer exposure the supplier was looking for.

"It's all about driving impressions," says Culberg, "and Duracell is pro viding considerable exposure that will benefit us."

Country

Warner's Anderson Savors Comeback

NEW YORK-No one seems more surprised that he has a major-label deal than Bill Anderson himself "If there's such a thing as a bolt out

of the blue, this was absolutely it. says the legendary country hitmaker, recalling a phone call in which Steve Wariner reported Warner/Reprise Nashville president Jim Ed Norman's interest in signing him.

"Jim Ed called Steve in to sing o Anita Cochran's 'What If I Said, Anderson says. "He

knew we were good friends and said that he'd like to make a record with me, and would Steve like to produce? He took us out to lunch and said he believed I still had fans out there and

ANDERSON

could sell a lot of albums if they could only find out about it.'

Wariner did, in fact, produce Anderson's Reprise Nashville debut album, "Fine Wine," which is due Aug. 25. It's Anderson's first album of new material since a 1991 inspirational country album for Curb and his first new country product since a 1984 double album for Swanee containing re-recordings of past hits and new material. (Two volumes of Anderson's original hits on Decca and

MCA have recently been released by Varèse Sarabande, at a time when Anderson has returned to writing new hits with the likes of Wariner and Vince Gill.)

Wariner-who had a hit in 1992 covering Anderson's first hit. "Tins Of My Fingers," which was previously covered by Roy Clark, Eddy Arnold, and Jean Shepard-also had a hand in writing three of the album's 11 tracks. All were at least co-written by Anderson. The album's other collaborators included Hal Ketchum, Gary Nicholson, Lee Ann Womack, Sharon Vaughn, Jim Weatherly, and Jim McBride.

"I must have known Steve from when he was playing with Dottie [West], but the first time we really spoke was at a date in Cincinnati, when he was playing bass for Bob Luman," says Anderson. "But it wasn't until he did 'Tips' that I realized what a special human being he is, and we developed a relationship. There was about a 10-year period where I hardly wrote at all-from '82 to '92 or '93. I think I got it in my head that music had changed to such a degree that I was a little intimidated. Then when Steve hit with my song that had been laving around 30 years, it was a wake-up call."

A version of "The Tips Of My Fingers" featuring Anderson, Clark, Arnold, Shepard, and Wariner is the only old Anderson song on "Fine 11/imo

"There's no way I can go in there and sing a song that a 20-year-old would sing," says Anderson, "so we tried for a more mature level songwise than what's being recorded by younger singers. Three songs-'No Fair Falling In Love,' 'Before,' and 'It Feels So Good'-have to do with at least a second relationship in a person's life, and 'Forgiveness' has to be done by somebody who's been around enough to have made mistakes to ask forgiveness for."

Anderson likens Wariner to the late (Continued on next page)



An All-Star Lineup. The National Academy of Recording Arts and Scie (NARAS) presented a stellar, sold-out producers panel July 9 in Nashville. Shown in the front row, from left, are Garth Fundis, Narada Michael Walden, and moderator Phil Ramone. Pictured in the back row, from left, are George Massenburg, NARAS executive director of Nashville operations Nancy Shapiro, NARAS president/CEO Michael Greene, and Tony Brown.

The Return Of Warner Mack, Country's Mystery Man: Assessing 1st-Half Sales

CHECKING IN WITH: Warner Mack had an illustrious country career that was cut short by a devastating car wreck. Now living in Portland, Tenn., with

his wife and granddaughter, Mack is continuing his songwriting. "Ricky Van Shelton

had a hit with my song 'After The Lights Go Out.'" Mack tells Nashville Scene, "It'd be nice if some of the younger stuff." They'll have that

artists would listen to my

nity, now that Lost Gold Records is issuing a new Mack album, along with a collection of his pop and

rockabilly hits. "Warner Mack The Legend Lives Anew and "The Early Years" do much to preserve the legend of an underappreciated artist and writer. Mack, in fact, was long known as "country's mystery man" because of his low profile, "I've been a ner. I guess," he says.

Warner Mack

ODD

He's also unique in

that he had a record banned from radio. " 'Roc-A-Chicka' was really taking off in 1958," he says, "when radio banned it because they said it sounded like an 'f' instead of an 'r'

UN THE ROW: Country sales are up for the first half of 1998. SoundScan figures show that total sales for the first half of this year total \$31.1 million, as compared with 1997's first-half total of \$29.1 million.

But one longtime industry leader and observer cautions against any victory celebrations. RCA Label Group chairman Joe Galante says that "essentially. total units are up from 30 million to 32 million. There are two things to look at, though: 'Hope Floats' and Garth Brooks. That soundtrack is not really a country album, and we had two big Garth albums. So, you take those two factors out and our 6% growth is really only 3%. We're up, but I don't feel a whole lot wealthier. I would characterize country sales as essentially flat.

"Pop is up 10% to 12%, so I think as a genre we're underperforming. There are good things happening, but it takes longer for things to crack, and wu still have to fight for every dollar. Sales are still concentrated in only the top artists

The group the Ranch has broken up, but member Keith Urban remains on Capitol Nashville.

Sawyer Brown, Danni Leigh, and John Conlee will play a benefit show Sept. 10 at the Nashville Arena, Proceeds will go to the Feed the Children program . . . Signing: Heather Myles to APA . . . Loretta Lynn has been in Seventeen Grand Recording cut-ting for two TV projects. She's doing vocal overdubs for the HBO series "Happily Ever After" and recording the voice of Hank's mother Tilly for the Fox show "Over The Hill." The late Tammy Wynette was the original voice of Tilly.

ON THE RECORD: Wynette, meanwhile, will be honored with a Septem-

Nashville

ber tribute album from Asylum Records here. The album, which features Elton John's new recording of "Stand By Your Man," will also include songs by Tanya Tucker, Lorrie Morgan, Wynonna, Ros-anne Cash. Melissa Etheridge, Trisha Year-Vippo Wood, and George Jones, along with a pre-viously unreleased Wynette-Brian Wilson duet of "In

My Room.

RCA Nashville is putting together a one-time only Mexican-American supergroup for a Sept. 15 release. Joe Ely, Rick Trevino, Freddy Fender, Flaco Jiménez, Ruben Ramos, and David Hidalgo and Cesar Rosas of Los Lobos will make up Los Super Seven.

PEOPLE: Capitol Nashville publicity director Judy McDonough exits to join CMT International ... Mike Sistad is promoted to A&R director at Arista/Nashville, and Anita Rabasca has been named manager of artist development at the label. Sheryl Chancellor is promoted to manager of sales and advertising administration. Jeri Detweiler is named director of regional promotion

At Sony Music Nashville, Craig Campbell is ppointed director of media/publicity for Epic and donument Records, and Beth Kindig is promoted to art director, creative services,

At Country Club Enterprizes, Sean Brennan is promoted to VP of operations.

Brady Seals Goes International To Promote Solo Warner Nashville Set

BY CHET FLIPPO

NASHVILLE-Since leaving the pop/country group Little Texas three years ago, Brady Seals hasn't looked back. Now, with his second solo album completed for Warner Nashville, Seals is hoping a high-profile concert appearance at the prestigious Gstaad Festival Sept. 11 and 12 in that Swiss city will boost his prospects.

Seals will join a heady lineup that includes the Mayericks, BR5-49, and Lee Ann Womack, "I am definitely excited about that," says Seals. Trisha Walker, who does international booking, threw my name in the hat, and they dug my record.'

Walker says he was a natural to add to that musically diverse lineup. "They accepted him on the sheer merit of the music," she says. "His music fits. He's a new, younger artist who is up-and-coming and is country but has rock roots. I'm convinced he's on his way to superstardom. I've always believed in him."

Seale has toured extensively in Europe. This will be his fourth trip in three years and his third Swiss visit. Seals calls his European travels an investment in his future, and Walker agrees. "I'm concentrating on markets where he can be really strong," says Walker, "We've been to Italy, twice to Holland, twice to England. Brady understands how important building an international base is

to an artist."

SEALS

chart.

It's also part of building an identity as a solo artist and shedding the Little Texas identity. "In Europe, there's no problem, because there's only one chart," says Walker. "Here, he'll be all right once country radio forgets the past and accepts who he is now

Radio acceptance for Seals is still slow in coming. One example is WHYL Carlisle, Pa., where opera-

tions manager Sandy Loy has just dropped Seals' current single, "I Fell." from her station's playlist; the track is at No. 58 on this issue's Hot Country Singles & Tracks

"It's unfortunate," says Loy, "because I like to support young, newer artists. But I needed the room, and it was not testing well. Hopefully, it'll do better."

"It's slow going, but it's going," says Seals. "It's very competitive, but that's OK."

Rodney Crowell-the producer of Seals' new self-titled album, to be released Aug. 25-feels that Seals' music is strong enough for him to build a solid career.

"He certainly shouldn't be penal-(Continued on next page) by Chet Flippo



by Wade Jessen

UPTOWN COUNTRY: With 39,000 scans, Trisha Yearwood's "Where Your Road Leads" (MCA Nashville) fires the Hot Shot Debut bullet at No. 3 on Top Country Albums and parks at No. 33 on The Billboard 200. This is Yearwood's biggest opening week for an album of new materi al. It bests her prior high-watermark set, "Thinkin' About You," which entered the country chart at No. 3 in the March 3 1995 issue with more than 35,000 units. The only Yearwood album to find a larger first-week audience was last fall's best-of set. "(Songbook) A Collection Of Hits." which scanned approximately 126,000 pieces to open at No. 1 on Top Country Albums and No. 4 on the big chart (Billboard, Sept. 13, 1997). That title is at No. 23 this week with 7.500 units.

Meanwhile, with 5,149 spins, Yearwood's "There Goes My Baby" bullets at No. 5 on Hot Country Singles & Tracks, up 181 plays. Airplay leaders include KDDK Little Rock, Ark, (51 plays), and WGRL Indianapolis (49 plays).

BULLDOZING: Following a two-week reign at No. 1 on Hot Country Singles & Tracks with "I Can Still Feel You"-the lead single from Collin Raye's "The Walls Came Down"-the new set scans 27,000 units to camp at No. 8 on Top Country Albums. Excluding his 1996 holiday package and a best-of set issued last year, "The Walls Came Down" is Rave's largest opening week, breaking his record of 22,000 units with "I Think About You," which entered at No. 6 in the Sept. 9, 1995, issue,

Enic has selected a second single from Rave's new set, titled "Some one You Used To Know." but label sources say no date has been assigned for shipment to country radio.

OH. THAT STRAWBERRY ROAN: Chris LeDoux once traveled the professional rodeo circuit as a bareback rider, and he's still the most popular "real cowboy" singer with the western-lifestyle crowd. LeDoux's "One Road Man" (Capitol Nashville) opens with 7,500 units at No. 24 on Top Country Albums; it's his eighth charted title.

"We're literally selling these like hot cakes," says Country Joe Flint, a 28-year morning-show veteran at heritage station KSOP Salt Lake City. Flint owns and operates Country Joe's Records, a music and video store in suburban Salt Lake City, which deals only in country and western fare. Flint says his station is airing four cuts from the new set but adds he was initially concerned that LeDoux's new set might offend traditional cowboy followers. "When I heard that he had cut 'The Fever' and some stuff with Jon Bon Jovi ["Bang A Drum"], I was a little skep-tical, because those fans are so loval. It hasn't slowed them down at all."

"The Fever"-an Aerosmith tune that Garth Brooks covered in 1995-sparked a tempestuous controversy in the country radio and record industry and peaked at No. 23 on our airplay chart that year. LeDoux first charted on Hot Country Singles & Tracks in the April 14. 1979, Billboard, when "Lean, Mean And Hungry" entered at No. 99. "Runaway Love," the first single from "One Road Man." is at No. 71 on our airplay chart this issue.

WARNER'S ANDERSON SAVORS COMEBACK (Continued from preceding page)

Owen Bradley, his producer for his first 16 years as a recording artist. "Steve reminded me a lot of Owen in his attention to detail and his willingness to let the song be the star of the records," says Anderson, "Listen to Owen's records. He always let the song shine and nicked wonderful songs and let them be the heroes-no matter how great the session players."

On his new album, Anderson says, "there wasn't any pressure, like in the '60s and '70s when I was having No. 1 hits. I didn't have to follow up a No. 1 hit or sell 8 million conies: [] just had tol try and have fun and make a good record And I had more fun making this record than any other I've ever made."

Says Wariner, "We had a blast! Bill says wariner, we had a blast: Bul was so excited—like a little kid. But he's never rested on his laurels and is still working on stuff that's current right now. So it's the perfect title. He's like fine wine-getting better all the time

Reprise senior VP/GM Bill Mayne savs the album is being serviced to radio, and key tracks will be highlighted on promo CDs serviced to smaller markets by the compilation supplier CDX. However, he adds, "radio is not the lead charge." Rather. the label looks to "go after Bill's huge fan base and core audience outside the norm of the standard country marketing venues '

Key here, Mayne notes, is Opry star Anderson's high visibility as host of TNN's Saturday-night "Opry Backstage" show, which presents natural advertising possibilities. A special Anderson edition of TNN's "Prime Time Country" is also likely prior to the album's release.

Also, the label has a direct-mail campaign with Anderson's fan club and is working on a direct-marketing campsign with Gabriel Communications, supplier of the "Country's Fam-ily Reunion" home video series featuring older-generation stars (Billboard, June 6), of which Anderson is an integral part.

"He's the ringleader, for all practical purposes," says Gabriel president Larry Black, who promotes the tapes with TNN specials and is providing time on his Sept. 5 special to help

launch "Fine Wine." "We're already tolking to Bill's some audience, so um'll give the label a couple of 30-second spots to introduce the product. Then we'll run a 90-second marketing piece packaging it with a Bill Anderson home video and book title and ship orders out of the fulfillment house we use for our tanes."

Mayne adds that Anderson's continuing career as "one of Nashville's most viable and successful artists. although he may not fit the niche of contemporary country radio, offers many press opportunities. We're not just talking about one of yesterday's legends but someone who's consistently remained active as a great

songwriter, entertainer, and human being. There's been a great deal of negative rhetoric by and about country music legends being denied access in the marketplace, but Bill shows how you maintain a positive attitude and go out and carve out your space."

Anderson relates that Warner/ Reprise national publicity director Susan Niles said the label was going to work him hard. "And I said. "That's what I'm here for?' No one's suffering from the delusion of grandeur that this is going to knock Garth Brooks off the charts But at the same time no Bill Anderson fans died the day Garth hit town."

BRADY SEALS GOES INTERNATIONAL

(Continued from preceding page)

ized for the past," says Crowell, "Here's a guy who was in Little Texas. He left the group because he felt it was too cheesy and he wanted to do something with a little more integrity and make a statement as an artist. I feel like I got penalized for the same thing, and it just doesn't feel right. There needs to be somebody in his age group who stands for integri-ty. And he's got that. And his music is commercial. I think he can be a real star. Usually, the industry doesn't know what it needs until it gets it."

The album contains seven songs Seels wrote or co-wrote. It includes guest vocal appearances by Vince Gill, Timothy B. Schmit, Max Carl, John Cowan, Ricky Skaggs. and Crowell, and Béla Fleck plays on it.

"One thing about Brady that really impresses me," says Crowell, "is his ability and courage to throw something out. He will write a song and then say, 'No, this doesn't do it, and then throw it away. Not many people can do that. His first [solo] album, as far as I'm concerned, was a success. We created what he wanted. We were smart enough with this one to say 'Let's make it so it works for the record company. And at the same time, let's make it work for the artist.

At Warner Nashville, support is strong for Seals. Warner Bros. senior VP/GM Bob Saporiti says flatly. "I think Brady is a star,"

Saporiti says he feels international exposure is key to breaking him as an artist. "Gstaad is the most prestigious country festival in all of Europe," he says. "By far."

He adds that Seals and Warner will crank up for the American mar ket after that. "I want him to play conventions, showcases for distributors and people in the industry." he says. "He'll be very active. This is a total commitment on our part. We really believe that this is an act that we're going to break this year. I personally think that this is great music and he's a great talent. He's a songwriter. He's a good player and a good singer. And a good guy."

Saporiti says media will be key to the campaign for Seals, which is still being developed. "The distributors. like Anderson and Handleman, are being worked," he says. "We believe very firmly that Brady is a star. And this is a business of stars. And Lord knows we need some. With Brady, it's not an A-B-C-D campaign. This is from the heart. You just know it's going to work."

Seals is managed by Gold Mountain Entertainment and booked by Buddy Lee Attractions. His songs are published by Gypsy Outfit Music (ASCAP).

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BMD WMM THENRS: CHANGE (Coal Dust West, BME/Worner-Imme-tane, BMD WIAM THIS RESS (Pschaiesa, BME/Nema AscaPschaies, BME/Nema er-Tamertane, BME/Nema ASCAP/Newa, ASCAP/RPC, 28 ASCAP) WEM 74 TIME FOR LETTING 60 (EMI Blackwood, BMI/Colesson

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- BMU TO MAKE YOU FEEL MY LOVE (Special Rider SESAC) TREE OF MEARTS (Acid-Rene RM-Milene ASCIP) TRUE (Marter Tamertane, BMU/Jeff Stevens, BMU/Gel 172
- TRUE (Harser-Jameriane, DNL/off Stovers, BM/Golden Wheel, BMJ HEM USED TO THE PRIN (Eliterfish, BM/Music Corp Of America, BM/Disensition Cambodiane) BM/Tabu Mee. 49
- Affects of American Strength S ----
- NIC build Nove, ACCAPTOR PREMIX, source Matters, SCAPT RUMPS WHERE THE GREEK GRASS GROVES (Song Matters, ACCAPT RUMPS) MALE TO SUBJECT Song ALV Cross Net, ACCAPTOR SHEET SONG ALV CROSS NET SONG A ...
- 81

- A 22/PC/2018/10 Hes, BAT/Hes, RAT/Karg Lawrence, Allow, Torong Lawrence, Batter Lobert So Good Hord And Horns, BM/Net of Hist Matter U WestRATE, BM/Net (Entry Technic Captor, U WestRATE, BM/Net (Entry Technic Captor, D WestRATE, BM/Net (Entry Technic Captor) Entry Technic Captor, Entry Te

31

THIS WEEK	LIST WEEK	2 WKS AGO	WKS. ON CHURT	ARTIST TITLE UNAND AND LARL SUGGESTID ST FICE OF CO.WALKET FOR CASEFULCIO	PEAK POSITION	THIS WEEK	LIST WEEK	2 WKS MG0	WKS. ON CHURT	ARTIST TITLE
				* * * No. 1 * * *		38	29	29	6	JOHNNY CASHWILLIE NELSON VHI STORYTELLERS
1	1	1	9	SOUNDTRACK A CAPITOL (3402 (10 99/17 98) 7 weeks at No. 1 HOPE FLOATS	1	39	35	31	13	RANDY TRAVIS DISAMHORIS 50034(027FEN (10.59/16.590 YOU AND YOU ALONE
2	2	2	37	SHANIA TWAIN &' MERCURY \$36003 (10 98 EQ.16.98) COME ON OVER	1	40	37	40	98	DEANA CARTER &' DID I SHAVE MY LEGS FOR THIS?
3)	NE		1	* * * HOT SHOT DEBUT * * * TRISHA YEARWOOD MCA MAGNELIE TOD23 110 MP/16 MP	3	(41)	NE	**	1	BR5-49 ARSTA 18882**********************************
1	1	1	11	LEANN RIMES & CURD 77901 (10 SW17.96) SITTIN ON TOP OF THE WORLD	2					* * * PACESETTER * * *
5	3	3	11	GARTH BROOKS CAPITOL SAST2/CAPITOL NASHVILLE (44 98 CD) THE LIMITED SERIES	1	(42)	42	44	17	CLEDUS T. JUDD OID I SHAVE MY BACK FOR THIS?
6	5	6	13	FAITH HILL & WARNER BROS. 45750 (10 98/16 98) FAITH	2	43	38	43	40	JOHN MICHAEL MONTGOMERY & ATLANTIC \$3050 KG 10 98/16 58 GREATEST HITS
1	6	5	7	BROOKS & DUNN & ARISTA NASHVILLE 18865 (10.59/16.94) IF YOU SEE HER	4	44	39	42	57	LILA MCCANN ASTLIM 62042EE6 (10.58056 98)
D	NET		1	COLLIN RAYE CPIC 64876/50NY (10:98 EQ16:98) THE WALLS CAME DOWN	8	45	32	35	10	DLIVIA NEWTON-JOHN MCA NASHWILLE 20030 (10.98/16.98) BACK WITH A HEART
_ [* * * GREATEST GAINER * * *		46	41	41	65	GEDRGE STRAIT &' MCA HASHVILLE 11584 (10 59/16 58) CARRYING YOUR LOVE WITH ME
9	8	9	25	DIXIE CHICKS MONUMENT 6813650NT (10 98 E016 98) WIDE OPEN SPACES	8	47	64	45	37	SAMMY KERSHAW MERCURY 536318 (10 98 EQ16.98) LABOR OF LOVE
0	1	1	1	REBA MCENTIRE MCA MASH/LLE 20019 110 93/16 981 IF YOU SEE HIM	2	48	40	37	15	SOUNDTRACK MCA NASHMILE 70025 (10.96/17.98) THE HORSE WHISPERER
1	9	8	13	GEDRGE STRAIT & MCA INSHITLE 20020-110 98/16 960 ONE STEP AT A TIME	1	49	45	49	63	ROY O. MERCER HOW BIGA BOY ARE YA? VOLUME 1
2	10	10	34	GARTH BROOKS &' CAPITOL MO99/CAPITOL NASHVILLE (10 98/16 98) SEVENS	1	50	45	48	39	RDY D. MERCER HOW BIG'A BOY ARE YA? VOLUME 3
3	11	11	6	CLAY WALKER GIVINT 24700/WARVER EROS. (10 96/36 96) GREATEST HITS	9	51	47	51	95	CLINT BLACK A RCA 66671/8(6 (10 98/16 98) THE GREATEST HITS
4	12	12	59	TIM MCGRAW & CURE 77885 130 SW16 580 EVERYWHERE	1	52	51	52	90	ALAN JACKSON A' ARISTA NASHVILLE 18813 (10 98/16 98) EVERYTHING I LOVE
5	14	15	18	JO DEE MESSINA CURB 77904 CD 98/16 98: I'M ALRIGHT	6	53	43	38	4	KEVIN SHARP LAVISOLINI 62165556 (10 94/16 94)
6	13	13	9	JEFF FOXWORTHY WARHER BRDS 46863 (10 96/16 98) TOTALLY COMMITTED	8	54	48	46	19	THE MAVERICKS MCA MASHVILLE 70015 (10 96/16 980 TRAMPOLINE
1	15	14	6	DWIGHT YDAKAM REPRISE 46916/WARNER BROS (10 98/16 98) A LONG WAY HOME	11	55	50	47	53	MICHAEL PETERSON @ REPRESE 466329WARMER DROS 120 99/36/39 TH MICHAEL PETERSON
Ð	NE		1	VARIDUS ARTISTS ARISTA NASHVILLE 18850 (10 98/16 98) ULTIMATE COUNTRY PARTY	18	56	52	53	59	ROY D. MERCER HOW BIG A BOY ARE YA? YOLUME 2
5	16	15	53	KENNY CHESNEY & DIA 57496703 (10 99/16.90) I WILL STAND BROOKS & DUNN A' THE OPERATION	10	57	49	50	56	CAPITOL NASHVILLE 54782 (7 95)1 93 103 HOW BRUA BUT ARE YAY YOLUME 2 TDBY KEITH MERCURY 534835 (0.95 EQ/16 95) OREAM WALKIN
9	17	17	44	ABSTANA HARLE JUST JOINE 16 16	2	58	54	56	9	RESTLESS HEART #CA 67628/PLG 120-86/16 581 GREATEST HITS
21	18	18	9	TERRI CLARK MURCURY 558211 (10.99/16.98) HOW 1 FEEL	10	59	53	54	75	LEANN RIMES A'
2	19	19	45	LEANN RIMES ▲* YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	(60)	58	59	4	USB 77866 10 98 15 981 UNCHARED MELCOPTINE EARLY TEAKS
13	20	21	47	TRISHA YEARWOOD ▲? MCA MONALE 2001; 111 95 16 989 (SONGBOOK) A COLLECTION OF HITS	1	61	55	39 55	39	TRACE ADKINS CAPITOL NASHWILE 55855 (10 99/16 99) BIG TIME BIG TIME
<u>4)</u>	NET		1	CHRIS LEOOUX CATTOL NASHMULE 21542 (10 98/26-98) ONE ROAD MAN	24	62	62	61	53	OIAMONO RIO ARISTA NASHVILLE 18944 (10.98/16-98) GREATEST HITS
5	21	20	13	STEVE WARINER CAPITOL NASHWILLE 94482 (10.98/16 98) BURNIN' THE ROADHOUSE DOWN	6	63	59	63	59	PAM TILLIS & ARISTA NASHVILLE 18836 (10.58/16 58) GREATEST HITS
5	23	23	6	JOE DIFFIE (PIC 691375OW (10.98 CQ16 98) GREATEST HITS	21	64	56	60	37	MINDY MCCREADY
1	22	22	47	MARTINA MCBRIDE & RCA 67516/RLG (10 99/26-98) EVOLUTION	4	65	64	65	6	ALABAMA RCA 67621/RLG (8:9812:98) THE ESSENTIAL ALABAMA
8)	25	30	11	MARK WILLS MERCURY 538317 10.98 CQ16 181	24	68	60	58	58	NEAL MCCOY & ATLANTIC \$301 Jag (10 Stords and
19	24	24	18	TRACY BYRD MCA NASHMELE 70035 (10.59/15.39) I'M FROM THE COUNTRY	8	67	57	57	62	LEE ANN WOMACK . DECCA 115/05/01CA INSERVILLE TO SMUSSION THE LEE ANN WOMACK
0	28	23	ð	TY HERNDON EPIC 68167/50NY (10 58 EQ/16 58) BIG HOPES	22	68	63	62	57	CLAY WALKER & GUNT 24574/WAIMER BROS. (10:03/16:98) RUMOR HAS IT
11	27	25	51	CLINT BLACK	8	65	65	66	1	SUZY BOGGUSS NOBODY LOVE, NOBODY GETS HURT
3	26	27	9	PAM TILLIS ANISTA NASHWILLE 18861 (10,59/11 98) EVERY TIME	26	70	55	67	43	THE KINLEYS CPIC 6396590WY 10 98 CO16 981 EM
3	33	32	18	JOHN MICHAEL MONTGOMERY ATLANTIC #3104WG [10 30/16 980 LEAVE A MARK	15	TD	RE-E		1	VARIOUS ARTISTS MADACY 1321 (15 M CD) BEST OF COUNTRY
•	30	25	9	GARY ALLAN DECCA 70012MICA INASHMILLE (10 51/16 511)	21	12	65	64	15	GEORGE JONES
5	34	39	22	DAVID KERSH CURIS 77905 110.98/16.98 📰 IF I NEVER STOP LOVING YOU	13	-			_	IACA NASHVILLE 70005 (10,99/18.98)
5	36	36	13	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME 4	19	73	57 26	63	42	PATTY LOVELESS © EVIC 67597500W (10.98 DQ16.96) LONG STRETCH OF LONESOME MARK NESLER ASYLUM 62223/EEG (10.96/96.98) I'M JUST THAT WAY
17	37	33	47	COLLIN RAYE THE BEST OF COLLIN RAYE - DIRECT HITS THE BEST OF COLLIN RAYE - DIRECT HITS	4	75	72	-	10	BRYAN WHITE ASTUM 62224E5 (10:56/16:56) THE RIGHT PLACE
-	-	-								units within a second accounting (Laserta second se

WEEK	WEBK	ARTIST ANUMER/DISTRIBUTING LAREL SUGDESTED LIST PRICE OF EQUIVALENT FOR CASSETTECD	NOTIN CHA	THIS	NEEK	ARTIST INVINE AND A DESCRIPTION AND A DESCRIPTION OF A DE	TOTAL CHWIT WEDS
1	1	SHANIA TWAIN A" MERCURY 522116 (20.56 EQ26.95) 28 works at No. 1 THE WOMAN IN ME	180	74	17	VINCE GILL & MCA NACHWILLE 11334 (10.99716.90) SOUVENIRS	126
1	1	ALAN JACKSON A" AUSTA MASHMULE 18803 (10 59/16 98) THE GREATEST HITS COLLECTION	143	18	18	GEORGE STRAIT &' MCA MASHVILLE 5517 (7 9/12 9/1) GREATEST HITS	620
1	1	LEANN RIMES &' CURB 77821 (10.99/15.90) BLUE	108	18	18	VINCE GILL &' MCA MISHVILLE 11047 (10.99/15:98) WHEN LOVE FINDS YOU	211
1	1	PATSY CLINE &* NCA NASHVILLE 12 (7 30/12,90) 12 GREATEST HITS	591	17	-	KENNY ROGERS &* CAVITOL NASHVILLE 46305 (9:9815:59) TWENTY GREATEST HITS	181
1	1	HANK WILLIAMS, JR. ▲ CURE 77638 (6:959:93) GREATEST HITS, VOL. 1	216	18	18	JOHNNY CASH COLUMINA 667735CHT (5.98 EQ1.98) SUPER HITS	69
1	1	TIM MCGRAW A ¹ CURB 77659 (9.99/15.96) NOT A MOMENT TOD SOON	226	18	19	GEORGE STRAIT A" MCA NASHVILLE 112/13 (29 SAUS SH	131
1	1	CHARLIE DANIELS & EPIC 64182/50W (5.98 EQ/9.980 SUPER HITS	187	20	19	TRAVIS TRITTA WAIMER BIOS. 46001 (10.09/36.00) GREATEST HITS FROM THE BEGINNING	144
1	1	WILLIE NELSON	206	21	24	TRACE ADKINS & CATTOL NASHALLE 37222 (10 9915.96)	100
1	1	GEORGE STRAIT &' MCA MASHWILLE 42035 (7 SW12 SH) GREATEST HITS VOLUME 2	542	1			100
10	12	GEORGE STRAIT &' MCA NASHVILLE 10651 (10 96/19 98) PURE COUNTRY (SOUNOTRACK)	304	22	20	RDY DRBISON COLUMBIA 67297/SCNT (5 38 EQ9.98) SUPER HITS	46
11	10	THE CHARLIE DANIELS BAND A" (PIC 38795/90HT (7.98 EQ11.98) A DECADE OF HITS	649	23	23	CONWAY TWITTY MCA NASHMULE 5976 (9 99/11 99) 20 GREATEST HITS	2
12	15	GARTH BROOKS & CAPITOL INSINULLE SSINGEMI-CAPITOL IN 9913 980 NO FENCES	381	24	21	GEDRGE JONES & EPIC 40776/SONY (5.98 EQ/9 98) SUPER HITS	374
13	14	PATSY CLINE & MCA MASHVILLE 4038 (7.98/12.98) THE PATSY CLINE STORY	192	25	25	HANK WILLIAMS MERCURY \$36029 (7.56 EQ11.96) 20 OF HANK WILLIAMS GREATEST HITS	40
intaineg a pri uvnike ti 1994,	Nicertif	2 per antice in the here black black to 100 on The Stopped 200 in whows of other above. That Dear Wees obvin whole content were approximation shall be a nonework black and the black of the stopped shall be appreciated on the BAC and the BPI Cerminications and StandScar, Inc.	s tille hos apr EA labels are	wared on Tec suggested in	to Country to Tage p	Abura and Tep Country Catalog, B Recentry Intensity Asis. Of America RRAX0 certification for sales of 500,000 cmts. A RRAX certification for sale form invested (Q, and all other CD prices, are expressed prices, which we proposed from whoesale prices 🖬 indicates path homesands in Exc.	a #1.ml

COMPLED FROM & NATIONAL SAMPLE

MARKNESLER

I'm Just That Way

"I knew from the moment that I first heard Mark sing the demo on "Just To See You Smile" that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nesler when I was 18 years old and said to myself, "I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nesler is the best new act to come along in guite a while!" JD Cannon, WFMS, CMA Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nesler's."

Larry Flick, Billboard

"I got the shivers and shakes. This communicates loneliness with such hurtin,' manly dignity. Add a Waylonesque backbeat and you've got charisma on plastic. There is no question that Mark Nesler is the DISCovery Award Winner." Robert K. Oermann, Music Row

MARKNESLER "Mark Nesler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a window to the soul of a real person on a journey through life. trying to accept, and sometimes guestioning those things that still remain a mystery to us all."

Tom Weaver, Country Weekly

ASYLUM RECORDS COŬNTRY



Asylum Records 01998 Elektra Enl

COMPUTED EDOM & NATIONAL CAMPLE OF AIRPLAY SUPPLIED BY SPOADCAST MATA SYSTEMS RAMIN THACK SERVICE 165 COUNTRY STA. TIONS ARE FLECTROMCALLY MONITORED 24 HOURS & DAY, 7 DAYS & WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

L	UST	1, 15		ard. HOT COUN			ľ	1.	8	TRACKS
THG	WEDK	2 WINS		TITLE ARTIST PRODUCER-SONSWRITER WERKET & REARER PROMOTION LARE	PEAK	THIS	UNST WEEK	2 WKS	WHISE ON CHART	TITLE PRODUCER ISONGWRITERI
				*** No. 1 ***		37	30	41	39	WHEN THE BARTEND
	3	7	12	TO MAKE YOU FEEL MY LOVE 1 week at No. 1 GARTH BROOKS A REMOCIS IS DITLAY: CAPITOL ALBUM CUTCARITOL MASATLE	1	38	55		2	FOREVER LOVE
2	2	4	38	NOW THAT I FOUND YOU TERRI CLARK K STEGALL U D MARTIN P BEGAUD Y CORISHI CYCL IN MERCURY MARTIN	4	(39)	41	52	5	EVERYTHING'S CHAN D FOOK W WESCHIR MODON
3	-4	-4	17	THERE'S YOUR TROUBLE OIXIE CHICKS P WORLEY & DOUNCY IT SALLES & SELETE ICHICKS	1	40	35	35	14	ORDINARY PEOPLE
4	4	-4	38	I CAN STILL FEEL YOU COLLIN RAYE CRAYET WORLEY & FWELKER IR IN TRIBBLE, TIMLERI EPIC ALBUM CUT	1	(41)	50	69	3	DON'T LAUGH AT ME
5	5	5	38	THERE GOES MY BABY THISHA YEARWOOD THERE GOES MY BABY THISHA YEARWOOD	5	(12)	17	-44	5	HONKY TONK AMERIC
6	8	12	15	HAPPY GIRL MARTINA MOBRIDE M MOBRDE P WORLEY IA ROBORE & N CHAPMANI COLIEST NY ROA 65456	6	(43)	41	43	9	THE OTHER SIDE OF
\bigcirc	6	8	29	FROM THIS MOMENT ON SHANIA TWAIN (WITH BRYAN WHITE) BUILDE TRAINELITAGES	6	(44)	53	73	4	BURNIN' THE ROADHO
(8)	9	11	10	JUST TO HEAR YOU SAY THAT YOU LOVE ME + FAITH HILL (WITH TIM MCGRAW)	8	(45)	45	51	6	LOVE HAPPENS LIKE
(9)	13	15	11	I'M ALRIGHT JO DEE MESSINA Culture I MODEW IP VASIAN JO DEE MESSINA Culture I MODEW IP VASIAN	9	(46)	44	46	7	I WANNA FEEL THAT
(10)	15	22	10	TRUE GEORGE STRAT	10	(1)	46	50	5	HOW OO YOU SLEEP
Ē	12	14	18	TEXAS SIZE HEARTACHE + JOE DIFFIE	11	(48)	48	49	8	A FOOL'S PROGRESS
(12)	16	16	10	D 200K (2 TURNER L WEDN) EPIC ALBUM CUT IF YOU EVER HAVE FOREVER IN MINO VINCE GILL	12	(49)	47	47	9	USED TO THE PAIN
B	18	21	8	F YOU EVER HAVE FOREVER IN MINO VINCE GILL Tentom vocusional and the second se	13	(9)	54	57	5	CRUTCHFELD & LEHNING IN REAL MAN DIGATES & REAN & LEANING
	18	17	0	2 STPCUD & CALUMORE, R TRAVIS (SEWING LD HCKS) CC (D) (V) OREAMINOPIS 59010 I SAID A PRAYER PAM TILLIS	14	51	36	27	13	BIG TIME
15	7	6		B 2 WALKER JR. P THUS IL SATCHERI ICI IDI OF ARISTA NISKNILLE 13125	5	(52)	61	70	4	SHENDRICKS IP MELSON L BO
		-	19	COVER YOU IN KISSES ICHN MICHAEL MONTCOMERY		53	51	53	6	GONNA HAVE TO FALL
16	21	20	10	C/FENDER J. M. MONTROMERY (J. MICROARE, BURNES, J. BROWN) (C. (D) (V) ATLANTIC 84157	16				-	WHY'D YOU START LO
D				* * * AIRPOWER * * * HOW LONG GONE + BROOKS & DUNN		54	49	45	12	P DAVISE SEAY IP DAVIS
_	25	38	5	D COOK K BROOKS R OLINN (S CAMP J S SHERRILL) ARISTA NASHVILLE ALBUM CUT	17	3	NE		1	W.C.R.MES IR BOWLES,T.SHAR
18	17	19	14	P ANTERSON ID YCARAMI REPRISE ALBUM CUT	17	(56)	59	58	7	N BILSON & CANNON () DRAM HOW DO YOU FALL IN
19	19	13	16	T BROWN & STRATT IR COOK (J PRIME) ICI (D) (01 MCA NASHVILLE 72045	1	(57)	NE	<u> </u>	1	D.COOK.ALABAMA (R. OWEN, T
20	11	3	22	THAT'S WHY I'M HERE KENNY CHESNEY B CONDUMVISION (S SMIDH M & SPRING P) CODE (S SMIDH M & SPRING P) CODE (S SMIDH M & SPRING P)	2	58	56	59	7	YOU MAKE IT SEEM S
_1				* * * AIRPOWER * * *		(59)	60	62	4	MY BABY'S LOVIN'
21)	23	29	8	26 CENTS + THE WILKINSONS THASE OF IN A 2AVTSON D IDINISON IS WEIKINSON WINKLACE DI DI INI GANT 171 STREET	21	60	71		3	D. ID-MIGRUPPORES (MULTIN
				* * * AIRPOWER * * *		61	70	-	2	WHILE YOU SLEEP
22	22	24	12	STEPPING STONE LARI WHITE DHOFF LWHITE WSEMAN DIRENTI ICHDINI LWRC STREET 154019	22	(62)	62	68	3	SHINE ON MIT BARNES IS GADDARIC, I.M.
23	10	2	17	THE SHOES YOU'RE WEARING CLINT BLACK	1	63	52	48	7	GONE OUT OF MY MIT
24	20	10	14	IF YOU SEE HIM/IF YOU SEE HER REBA/DROOKS & DUNN TBROWN TOUBOS IT LIMES/JAMBALLT MOBRICE) (V) MCA NASHVILLE/HISTA NASHVILLE/2001	1	(\$4)	67	64	21	THE DEVIL WENT DO
25	24	18	23	I DO [CHERISH YOU] MARK WILLS	2	(5)	NE	WÞ	1	HONKY TONK BABY
28	26	26	23		1	(6)	NE	4 W	1	COMING BACK FOR Y
(1)	33	30	10	GLUMORE F HILL IR LEPINER & RODOFF & N CHAPMAN: (2112) NO WHAPKE BROS. 17247 YOU'RE GONE O DIAMOND RIO ARSTA MISHING / VEZNER, P WILLIAMSI ARSTA MISHING / ARSTA MISHING / ARSTA	27	67	18	26	1	IF SHE ONLY KNEW
26	28	26	26	TM FROM THE COUNTRY TRACY BYRD	1	68	NE		1	NO MAN IN HIS WROL
26	20	30	28	T BROWN TH BROWN R POUNDS WERE BYE BYE 6 OALINGMET MODERN IP WASSAR, R M ROUNDED CORD IN CORPORE T MODERNW IP WASSAR, R M ROUNDED	1	69	69	65	18	BUCKAROO
33	27	23	39		4	70	63	.81	5	YIPPY KY YAY
				W CRIVES I DOLTON T MARTY & WOOD DOLTON TO DOLTONE TRANSMISS. HIGH ON LOVE PATTY LOVE LESS		71	65	41	1	RUNAWAY LOVE
31	32	35	5	EGREVIC MOSTAL MANAU EFECTATION EFECTATION EFECTATION EFECTATION EFECTATION E	41	(72)	NE		1	TREE OF HEARTS
32	38	40	20	PINCMANIN LE CLAPTONO CURBIALBUM CUT	37	26	54	61	39	ALREADY DO
33	17	30	17	S HENDRICKS T DUBDIS (V THRASHER IN DULUNEY K BLAZY) RCA ALBUM CUT	38	(74)	NE		1	TIME FOR LETTING G
34	33	36	17	SOMEBODY TO LOVE SUZY BOGGUSS D CRIDIN S REGISTER DOGUSS, D CRIDIN IN ECKD	33	60	NE		1	#.STEGALL J MELTON (J COLE) EVANGELINE
35	NE		1	* * * HOT SHOT DEBUT * * * PLL GO ON LOVING YOU ANTERIL A VARYOULE A BEMOUT	35	080	are are	write at		N WILSON & CANNON & MCD
(36)	40	42	12	I WANNA REMEMBER THIS IN WALER VIAL ROBOTY DRAWNOWS ALEUM OFF	36	3000 d CD sing	election ple, or vi	s for the tyl singl	first time e rf CD t	e. Titles below the top 30 are in angle is unavailable. (C) Casset
_			1000	Endformed affend chi						(V) Vinyl single evallability ()

WEEK	UNST WEEK	2.000	WHICH ON	TITLE PROJUCTR ISONGWRITERI	ARTIST	PEAK
(37)	30	41	30	WHEN THE BARTENDER CRIES	MICHAEL PETERSON REPRISE ALBUM CUT	37
38	55		2	FOREVER LOVE D MALLOY F ACENT RE IC HENGBER D BRITANT S RUSSI	REBA MCA NASHYILLE ALBUM CUT	38
(39)	41	52	5	EVERYTHING'S CHANGED	LONESTAR RHA ALBUM CUT	34
40	35	35	14	ORDINARY PEOPLE	CLAY WALKER	35
(41)	50	69	3	DON'T LAUGH AT ME	MARK WILLS	41
	17	44	5	C CHAMBERUIN IS SHAMBUN 5 SESAND HONKY TONK AMERICA	SAMMY KERSHAW	42
B	41	43	9	THE OTHER SIDE OF THIS KISS	 MINDY MCREADY 	41
(H)	53	73	4	BURNIN' THE ROADHOUSE DOWN STEVE WARIN	ER IDUET WITH GARTH BROOKS)	4
(45)	45	51	6	LOVE HAPPENS LIKE THAT	CAPITOL NASHVILLE ALBUM CUT NEAL MCCOY	45
(46)	44	46	7	I WANNA FEEL THAT WAY AGAIN	 ICI IOI IVI ATLANTIC B4158 TRACY BYRD 	
	46	50	5	1 BEDAN LESTEVENIS FORME & LEDHI HOW OO YOU SLEEP AT NIGHT	WADE HAYES	46
	48	49	8	A FOOL'S PROGRESS	COLUMEIA ALBUM CUT CLINT DANIELS	48
(1)			9	USED TO THE PAIN	ARISTA NASHWILLE ALBUM CUT MARK NESLER	47
~	47	47	-	I CRUTCHFELD & LEHVING IM NESLER T.MWITTN) REAL MAN	ASTLUM ALBUM CUT BILLY DEAN	47
(D)	54	57	5	BIG TIME	CAPITOL NASHAULE ALBUM DUT TRACE ADKINS	-
51	36	27	13	S HENDRICKS IP MELSON LEDONE K BEARDS	CAPITOL NASHVILLE ALBUM CUT	27
(52)	61	70	4	WHERE THE GREEN GRASS GROWS IS CALLINDRE I STROUGT WORKIN (JELANIC) INSEMAN	TIM MCGRAW CURB ALBUM CUT	52
\$3	51	53	6	GONNA HAVE TO FALL M WRIGHT IS STOCKTON	 SHANE STOCKTON IVI DECCA 72050 	51
54	49	45	12	WHY'D YOU START LOOKIN' SO GOOD P DAVISE SEAY OF DAVIS	 MONTY HOLMES BANG II ALBUM CUT 	43
(5)	NE	WÞ	1	NOTHIN' NEW UNDER THE MOON W.C.R.MESTR BOWLES,T.SHMPRO J.LEON	LEANN RIMES CURB ALEUM CUT MCG	55
(56)	59	58	7	CRYIN' GAME N BUSON & CANNON (LOTHING)	 SARA EVANS (C) (D) (V) PCA 65517 	56
(57)	NE	WÞ	1	HOW DO YOU FALL IN LOVE D.COKALABAWA IN OWERLY GENTRY & FOWLER	 ALABAMA FCA ALBUM CUT 	57
58	56	59	7	I FELL B SEALS R CROWELL (T BARNES)	 BRADY SEALS ICI (D) (V) WARTH (R (MOS. 17198) 	56
(59)	60	62	4	YOU MAKE IT SEEM SO EASY # 240/85/NT HASEDEN P GREENE HERNEY J MOELROT J RINEPH	THE KINLEYS	55
(60)	71		3	MY BABY'S LOVIN'	DARYLE SINGLETARY	60
(61)	70	_	2	WHILE YOU SLEEP (AND RISCH & LAWRENCE IS BOOME & NELSON, & LAWRENCE)	 TRACY LAWRENCE ATLANTIC ALBUM CUT 	61
(D)	62	68	3	SHINE ON MITERRISH GADDARIC I MARTY	IEEE CARSON	63
63	52	48	1		CO (D) (N) CURB 730641MCG DOUG STONE	48
(RA)	67	64	21	GONE OUT OF MY MINO INTERFECT OUTSING CORE NON HUFFINING MORRISON THE DEVIL WENT DOWN TO GEORGIA	COLUMBIA ALBUM CUT THE CHARLIE DANIELS BAND	1
(6)	NEV		1	HONKY TONK BABY		65
6	NE	-	1	COMING BACK FOR YOU	COLUMBIA ALGUM CUT KEITH HARLING	66
67	18	26	1	W WESON U.D. RESKE WATERST SHAPPING IF SHE ONLY KNEW	IV: MCA NASHWILLE 72064 KEVIN SHARP	67
6	NEV	1	1	NO MAN IN HIS WRONG HEART	143 ALBUM CUTIASILUM GARY ALLAN	68
69	69		18	M WHIGHT 8 HILL IR ROGERS, I BRUCEI BUCKAROO	DECCA ALBUM CUT LEE ANN WOMACK	27
		65		M WRIGHT IN D SANDERS E HUD	(V) BECCA 72041 • 11LA MCCANN	-
70	63	-81	5	RUNAWAY LOVE	CHRIS LEDOUX	68
71	65	41	1	TREE OF HEARTS	CAPITOL NASHWELE ALBUM CUT	42
12	NE	WÞ	1	# / WALFTRUR, K LEHNING IS EWING D SAMPSOND	BRYAN WHITE ASYLUM ALBUM CUT CHELY WRIGHT	27
26	64	-81	39	I ALREADY DO I BROWN IS BURR C WRIGHT	IV/ MCA NASHVILLE 72044	38
1	NE	WÞ	1	TIME FOR LETTING GO	 BILLY RAY CYRUS MERCURY ALBUM CUT 	74
B	NE	4W	1	EVANGELINE N WILSON & DANNON (B MCDILL'C CHUMBERLAND	CHAD BROCK WARNER BROS ALBUM CUT	7

Billboard. Top Country Singles Sales........

* * * No. 1 * * *

CURY 558452 20 weeks at No.

ARTIST

OIXIE CHICKS

IO DEE MESSINA

FAITH HILL

VINCE GILL

LEANN RIMES

LARI WHITE

TERRI CLARK

VARIOUS ARTISTS

THE WILKINSONS

GEORGE STRAIT

JOHN MICHAEL MONTGOMERY

TITLE IMPRINT & MUNISER/DISTRIBUTING LABEL

IF YOU EVER HAVE FOREVER IN MINO MCA MASHWILLE 72055

YOU'RE STILL THE ONE

21 I'M ALRIGHT/BYE BYE CURE 73034

11 14 6 STEPPING STONE LYRIC STREET 16401/3/HOLLYWOOD

13 NOW THAT I FOUND YOU MERCURY 568746

4 26 CENTS GANT 17197/WATNER BROS. 1 COVER YOU IN KISSES ATLANTIC B4157/AG

9 10 15 I JUST WANT TO DANCE WITH YOU MCA NASIMILLE 72046

ONE HEART AT A TIME ATLANTIC \$4117/85

2 16 COMMITMENT @ CURB 73055 14 THERE'S YOUR TROUBLE MONUMENT 7887950NY

3 3 20 THIS KISS . washed anos 17243

5 59 HOW OO I LIVE & ' CURS 73022

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	SoundScan
UST 1, 1998	

WEEK	WEEK	2 WKS MG0	WHS ON CHART	TITLE INFERIT & NUMBER DISTRIBUTING LABEL	ARTIST
14	12	11	13	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) (PIC 7890450W)	TY HERNDON
(15)	NE		1	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
16	10	9	17	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
17	13	13	23	I'M FROM THE COUNTRY MCA NASHITLE 72010	TRACY BYRD
18	18	15	12	THERE GOES MY BABY MCA NASHVILLE 72548	TRISHA YEARWOOD
(19)	19	29	-4	I SAIO A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
20	15	16	14	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
21	16	17	10	I HONESTLY LOVE YOU MCA MASHMULE 72053	OLIVIA NEWTON-JOHN
22	21	22	9	OROINARY PEOPLE GANT 17210 WATNER BRCS.	CLAY WALKER
23	20	19	16	OUT OF MY BONES DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
24	22	23	9	THE SHOES YOU'RE WEARING REAGS4549LD	CUNT BLACK
25	24	25	3	THE OTHER SIDE OF THIS KISS INA 45512/816	MINOY MCCREADY

NEEK NEEK NEEK NEEK NEEK NEEK

4 4

14 12

17 18

NEW>

6

25

Songwriters & Publishers

ASCAP To Deploy Web Tracking System EZ-Seeker Finds Potential Copyright Violators In Cyberspace

BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C .- In a collaboration it believes will greatly enhance its ability to track the performance of its members' works on the Internet, the performance right society ASCAP has paired with **Online Monitoring Services (OMS)** of Alexandria, Va., to launch a new technology called EZ-Seeker.

The application uses a proprietary set of World Wide Web "crawlers" designed to locate Internet sites that use commonly available audio and video file formats and identify songs being performed (BillboardBulletin, July 14). The technology also has the ability to decode the "watermarks" that record labels, music producers, and distributors may use to identify digital versions of their worke

Once EZ-Seeker has identified a prospective licensable Web site, it can automatically E-mail a license form to the site operator. It also archives all of the sites on which it has traced music performance: this would be important if ASCAP decides to pursue legal action against potential copyright-infringing site operators.

Competing performance right organization BMI introduced a similar Web search and database pro gram-dubbed MusicBot-in October 1997, and it has just announced that the second version of the software will be available this fall.

Additionally, BMI has entered into a joint marketing and development agreement with the music technology company Liquid Audio under which Liquid Audio will distribute BMI music performance agreements to all of its licensed sites and provide BMI with a list of all Web sites using Liquid Audio technology. The organizations also will collabo rate on the development of an inter-face between BMIMusicBot and Liouid licensees that will generate information about the writers, artists, titles, and publishers of musical works transmitted by Liquid Audio sites (BillboardBulletin, July 17). ASCAP entered into a similar agreement with Liouid Audio last spring.

Mare Morgenstern, ASCAP senior VP for new media, says that up until now the organization has been using human resources and various search engines and listing services to search the Web looking for sites that use music. The organization already has turned up hun-

FOR THE RECORD

While Putumayo has licensed songs by Ani DiFranco and Cassandra Wilson for the label's compilation dises, Putumayo Musie Publishing does not administer songs by either artist, contrary to a story in the July 25 issue.

dreds of sites that are currently licensed, and twice-in June 1997 and June 1998-it has distributed fees to its members in connection with the use of music on the Internet. The allotments were less than \$100.000 in total

"We've been able to find out about and qualify the sites, but the volumes we are talking about as music use explodes on the Internet requires a technology solution," Morgenstern says, "We realized we were going to need something that reached far beyond what was currently in use or purported to be in use."

Key to EZ-Seeker's ability to weed out promotional and other nonrevenue-generating sites is a set of filters it engages to determine whether a given site is designed to make money.

"It's not enough to just find music files. What we are looking for are commercial sites that are licensable and are making money," says Phil Crosland, ASCAP VP of marketing, "EZ-Seeker looks at things like: Do they have ads available? How many music files do they have? Do they have certain key words that indicate a commercial enterprise?"

Morgenstern says that while ASCAP has had little trouble detecting and contacting the largest sites that use music, new sites are mushrooming in cyberspace.

"There are going to be a limited number-maybe three dozen-big music-making sites, some tied to traditional media companies, some Web only," be says. "But there is a second group of sites, some 20.000-40.000 of them, and not all small, that are also performing music. This technology will help us license those sites.

Founded in January 1997, OMS developed a proprietary technology that scours the Internet for copyrighted material. OMS has customized its proprietary technology for the Recording Industry Assn. of America, the Motion Picture Assn. of America, and Time Inc. New Media, among other clients.

"EZ-Seeker provides ASCAP a way to manage an unmanageable says mount of information Christopher Young, OMS president/COO

ASCAP has determined a threetiered licensing structure for Web sites; the minimum yearly fee is \$250. The organization and OMS plan to take their technology to sister rights organizations around the world

"The way the software was designed makes it very easy to change the criteria," Morgenstern says. "One of the filters could be the country of origin, for example."



A One, One Punch. BMI Nashville and Maverick Music recently hosted a double-No. 1 party for Robin Lerner, who co-wrote "This Kiss" (a hit for Faith Hill) and "Out Of My Bones" (Randy Travis), Pictured among the quests, from left, are David Preston, director et BMI: Byron Gallimore, co-producer of both singles: Lionel Conway, president of Meverick Music; Lemer; Hill; James Stroud, presi dent of DreamWorks Nashville; Whitney Dane, creative director of Maverick Music Nashville; and Bob Saporiti, president of Warner Bros. Records Nashville.



Long Time No See (Or Hear). The 8-52's, an EMI Music Publishing act, plat the Big Apple for the first time in four years at Radio City Music Hall recently m, from left, are the group's Cindy Wilson, Fred Schneider, and Keith Strickland; EMI Music executive VP Bob Flax; and the group's Kate Pierson

SONG CREDITS

THE HOT 100

THE BOY IS MINE + R

HOT COUNTRY SINGLES & TRACKS TO MAKE YOU FEEL MY LOVE - Bob Dylan - Soucial Rid

HOT R&B SINGLES lisven Jordan, J. Walker, A. Dent, Seals, Crofts - The Price Is R #DMI, Sleven A. Jordan/ADCAR, Sony/AV Tunes/ADCAR, Dub's X./ASCAR For Chase-ASCAR HIt Co. South/ASCAP

HOT RAP SINGLES

LOOKIN' AT ME + M. Betha, Ch lugo, Pharrell Williams, Sean "Puffy" Combs - M. Beths/ASCAP, o O Nazersth/BMI, Justin Combs/ASCAP, EMI Anti-ASCAP

HOT LATIN TRACKS

A Buling In 'Santa' Infringement Case: Sears And Conner Interpret Harburg

Words & Music

선생님에서 안 있는

by Irv Lichtman

GETTING SANTA UNSTUCK: A woman who accused others of unauthorized use of a song has been accused of infringing on another song with the same title.

In a two-day trial, Judge Gary Lancaster of U.S. District Court for the western district of Pennsylvania ruled that Kathy Renda Mollica had infringed on "Santa Got Stuck In The Chimney," a 1953 holiday hit by Jimmy Boyd, best known as a performer of "I Saw Mommy Kissing Santa Claus." Mollica had previously sued fellow Pittsburgh resident Palmer Restance, whose daughter Jewell recorded a song called "Santa Got Stuck In The Chimney" on a CD for a local hospital fund-raising effort. Then, the publisher of the

1953 copyright -Nashvillebased Milene Music a unit of the Opryland Music Groupsued Mollica. who had said she wrote her song in the early '70s.

Lancaster's decision was based on two key elements in determining copyright infringement: the testimony of expert witnesses on the essential similarity of Mollica's song to the 1953 copyright and his view that Mollica had access to the original song because she is a professional singer/songwriter.

BEYOND THE HITS: Vocalist Benjamin Sears and pianist Bradford Conner appear to take particular delight in performing the songs of America's pop masters, and they dig deep into their catalogs to make even the most knowledgeable of aficiandos happily surprised. The Boston duo. which appears on Oakton Recordings, has turned its spirited skills -which are generally better on upbeat numbers than on ballac to the works of lyricist E.Y. Harburg on "Beyond The Rainbow. The set features more than two dozen selections that indeed often travel beyond the rainbow of familiar Harburg songs, with collaborators such as Harold Arlen, Burton Lane, Jule Styne, Jerome Kern, and Jay Gorney, among others. The duo's other works for the label include an Irving Berlin retrospective, "Keep On Smiling"; its time frame puts all the songs in the public domain in the U.S.

T DOESN'T STOP: Under a few variations, "Don't Stop The Music. a 1981 hit by Yarbrough & Peoples-penned by Alisa Peoples, Jonah Ellis, and Lonnie Simmons-is currently making the rounds of charting albums, reports John Fogerty, London chief of Minder Music Ltd., whose U.S. subpublisher is Taking Care of Business (BMI).

On the Top R&B Albums chart,

the song-in an adapted form known as "Ain't No Stoppin' "-is on the Jagged Edge album "A Jagged Era." It also annears as an

adaptation, "Don't Stop What You're Doin'," on the multi-platinum Puff Daddy & the Family album "No Way Out." It's also performed under its original title on the Playa album "Cheers 2 U." Other recent covers include the version known as "Don't Stop What You're Doin' " on the "Soul Food" soundtrack.

STARTING OUT: The Assn. of Independent Music Publishers (AIMP) will conduct its membersonly annual training sessions on the basics of music publishing administration from 3:30 p.m. to 6 p.m on Wednesday (29) and Aug. 19 at Richards & O'Neil in New York. Those interested can contact AIMP at 212-758-6157.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

- 1. Tori Amos, "from the choirgirl hotel."
- 2. Bob Dylan, "Time Out Of Mind."
- 3. Tori Amos, "Little Earthquakes.
- 4. Pink Floyd, "The Wall," guitar tab. 5. AC/DC, "Bonfire," guitar tab.



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"An arbum which will be reparded as i instant classic," -- Daily Mirror

DR JOHN anutha zone

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21 - Latin Rock AT	E3 Wantaugh WY
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20 Walkingtond CT	28 Perspans FL
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Billk		-		AUGUST 1, 19
			TOP BLUES A	LBUMS.
THIS WEEK	LAST WEEK	WKS ON CHANT	Compiled from a national s reports collected, c TITLE IMPERT & NUMBER/DISTRIBUTING LABEL	ample of retail store and rack sales corrections ampled, and provided by ARTIST
D	1	41	* * TROUBLE IS • REVOLUTION 24689/WARNER BROS	NO. 1 * * KENNY WAYNE SHEPHERD BAN O 21 weeks at No 1
2	2	n	LIE TO ME A	JONNY LANG
3	5	7	HEAVY LOVE	BUDDY GUY
4	3	37	OEUCES WILD .	B.B. KING
5	4	3	LIFE, LOVE & THE BLUES PRIVATE MUSIC #2162/WINDHAM HELL	ETTA JAMES
6	6	6	OUT THERE	JIMMIE VAUGHAN
7	7	5	TAYLORED TO PLEASE	JOHNNIE TAYLOR
8	8	24	BLUES BROTHERS 2000 .	SOUNDTRACK
9	9	51	LIVE AT CARNEGIE HALL STEVI	E RAY VAUGHAN AND DOUBLE TROUBLE
10	11	41	ONE OF THE FORTUNATE FEW CURB 53042RISING TIDE	DELBERT MCCLINTON
11	13	11	JUST WON'T BURN TONE-COOL 1164/ROUNDER	SUSAN TEOESCHI
12	10	15	SACRED ISLAND PRIVATE MUSIC R2165/WINDHAM HELL	TAJ MAHAL & HULA BLUES BAND
13	12	4	TURN THE HEAT UP	SHEMEKIA COPELANO
14	15	2	BEST OF BLUES MADACY 2138	VARIOUS ARTISTS
15	14	71	HELP YOURSELF	PEGGY SCOTT-ADAMS

TOP REGGAE ALBUMS.

1	1	9	* * NO. 1 * * REGGAE GOLD 1998 VP 1520' 9 weeks at the 1	VARIOUS ARTISTS
D	2) NEWP		PURE REGGAE POLYGRAM TV 565122/SLAND	VARIOUS ARTISTS
3	2	31	MANY MOODS OF MOSES SHOCKING VIBES 15131VF 101	BEENIE MAN
4	3	31	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	5	3	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
6	4	34	INNA HEIGHTS GERMAN 2068-1/P	BUJU BANTON
1	6	5	FOWARD: SUMMER REGGAE RIDOMS GEE STREET 32516V2	VARIOUS ARTISTS
8	10	61	REGGAE GOLD 1997	VARIOUS ARTISTS
9	13	3	BEST OF BOB MARLEY MADACY 2125	BOB MARLEY
10	7	3	REGGRITA MONDRITA A REGGAE TRIBUTE TO THE POLICE VOLUME II ARK 21 10012	VARIOUS ARTISTS
11	14	2	THE BEST OF REGGAE MADACY 2129	VARIOUS ARTISTS
12	9	15	DANCEHALL KINGS III BUIM 6330-757	VARIOUS ARTISTS
13	8	36	STRICTLY THE BEST 19 VP 1519*	VARIOUS ARTISTS
14	11	25	RIGHT ON TIME HELLCAT ECHOPY, CPITAPH	HEPCAT
15)	5 RE-ENTRY		THE COMPLETE WAILERS 1967-1972 PART I	BOB MARLEY

TOP WORLD MUSIC ALBUMS.

D	1	43	* * NO. 1 * ROMANZA A Pretuit's Salazo? 15 weeks at No. 1	ANOREA BOCELLI
2	2	42	THE BOOK OF SECRETS A GUINLAN ROAD 46719 WARNER BROS.	LOREENA MCKENNITT
3	3	44	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESICH 79475/40	BUENA VISTA SOCIAL CLUE
٤	4	17	LEAHY NARADA 42955/VIRGIN EB	LEAHY
5)	7	5	VERTIGO NARADA 45988/VRCIN	JESSE COON
6	6	8	IZ IN CONCERT: THE MAN AND HIS MUSIC BIG BOY 590ATHE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWIWO'OLE
1	10	16	GYPSY SOUL-NEW FLAMENCO	VARIOUS ARTISTS
8	8	21	DEEP FOREST III - COMPARSA	OEEP FOREST
Ð	13	21	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH /9476/AG	AFRO-CUBAN ALL STARS
0	12	23	INTRODUCING RUBEN GONZALEZ WORLD CIRCUIT/HONESUCH 79477/JAG	RUBEN GONZALEZ
1	5	20	MAMALOSHEN NONESJCH 7945946 BB	MANDY PATINKIN
2	15	4	THE BEST OF KAYAU CRATER BOYS ROY SAXUMA PRODUCTIONS 2278	KA'AU CRATER BOYS
3	9	1	AFRO-LATINO PUTUMANO 139	VARIOUS ARTISTS
4)	RE-E	NTRE	THE BEST OF IRELAND MADACY 5311	VARIOUS ARTISTS
5	14	n	MICHAEL FLATLEY'S LORD OF THE DANCE	RONAN HARDIMAN

Artists & Music

Swing Revival Could Stay Awhile

bu Steve Graybow

T'S NEW, AGAIN: Even the most ardent followers of the music biz and pop culture at large, those wellversed in the industry's cyclical nature, can justifiably register surprise at the nation's newest passion.

Swing —the dance music of the 1930s and 1940s, the music of the 1930s and 1940s, the music of big bands and good times—is back, and it continues to increase in popularity. Swing chubs are opening around the country, swing is played in popular Vs advertisements, and consumers are purchasing swing CDs in inreessingly growing numbers.

"The swing revival started in Los Angeles and San Francisco and spread to Seattle, Chicago, and New York," explains Michael Kauffman, GRP's national director of sales. Kauffman suggests that swing's newfound popularity

less in its connection to an era that was "optimistic and happy. It's a real positive scene where people can get dressed up and dance and,

through the music's history, have a connection to something that conveys a sense of quality."

Kauffman sees the recent swing converts as being approximately between 25 and 45. "Going to a club, you see a younger demographic, prob ably a bit younger than your typical jazz consumer, almost 50% male to female," he says. Kauffman believes that, unlike many fads, swing has the potential to stay around for some time. "There is a certain amount of investment that the consumer is making beyond purchasing just the one CD of the moment," he explains. "People are taking dance lessons, and they're buying great upscale outfits to wear to the dances. The fact that there is an element of investment can give swing staying power."

The dramatic rise in swing's popularity is confirmed by Lincoln Center's Rebecca Weller, producer of the New York institution's "Midsummer Night Swing" series. Lincoln Center has dance-oriented bands play outside for 24 nights; Weller describes roughly one-third of these artists as "true swing." According to Weller, the turnout for the swing bands has been "phenomenal."

"Our dancefloor accommodates 850 people, and we have approximately 5,000 people a night turning out, dancing around the [outdoor] plaza," she says. (Annual attendance at the events has risen from 8,000 in 1989 to 95,000 in 1997.)

Like GRP's Kauffman, Weller sees the demographic for swing skewing younger than ever, noting that she's seeing "more twentysomethings showing up than ever before."

And the swing fans are purchasing music. Chris Osborne, jazz buyer for Tower at Lincoln Center, reports that in a sample week, three of the store's

top 15 jazz titles, which include new titles as well as perennial sellers, are swing

compilations. "We have a separate bigband section, and I always put

swing titles in our listening posts," notes Osborne. "In addition, a number of swing compilations are being sold in the pop department, which has increased sales by attracting a wider range of people."

Perhaps most significantly, the store has seen an increase in swing sales to young consumers who come to Tower after attending the swing nights held across the street at Lincoln Center.

To reach the fledging swing consume: GRF is including the midline "Swingsation" series, which fastures classic swing from the GRP catalogue. The current, "Swingsation" tilles include arises operfice complations from Count Basie, Jimmie Lunceford, Lione Hampton, and Bla Fitzgerald with Chick Webb. In holditon, a sumpler features three arisits, along with treacks from Benny Goodman, Glenn Miller, Tommy Dorsey, and Artie Shaw. (Continued on poge 32)



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Reggae AN EXPANDED APPLICATE MUSIC SECTION Deady To Break- New Artists And Dr

Ready To Break: New Artists And Producers Set To Shake Up '98

BY ELENA OUMANO

For the past several years, reggas semend mired in crises of direction-stick to its roots or come hard with dancehall? Praise the girls, Jah or God? Bend to the wishes of the comparison of the several several true to the hardworr audience? Yet these conflicts are proving Illusory. As reggase conflicts are proving Illusory, and every several table (1 several even title (1, 1t's becoming an even of the several workdy were.

"Over the years, the regges audience matured to match that regges's no longer pop; it's gone back underground, "says Main Street and Juvenile labels owner/producer Danny Brownie. "That roots market is established; so the Bob Marley and Burning Spear fans are there. But the second or third generation of West Indians crossed over to hip-hop-we were losing that flavor that makes dancehall reggae popular, and we had to create a new audience with a new set of artists who people can identify with."

Two years ago. Brownle viced a DJ named Goofle over his new "seandal" riddim, which deviated sharply from typical dianchail riddims, most of which derive from Steely and Clevie's "pannany" and Dave Kelly's "pepperseed." The result was "Pudgie," a catchy No. 1 Jamaica hit featuring a brief, essyto-understand hook and an icecream-truck bell.

"I deliberately played the drum beat straight, like it was a stomping beat," explains Brownie. "The feeling that comes out of its like hip-hop, but its more of a pop beat, like disco." When Brownie sent 'Gooffe' to England, "they played it in nightclubs, at rave parties dropped It down in the middle of house music," he says. "When Radio One playlisted that song. I



Mr. Vegas

said, 'Well, this is definitely something.' Then, when Beenie Man [entered the U.K. charts at No. 10] with 'Who Am I,' I was so happy! I felt the ingredients are there, and something is happening."

DIFFERENT DELIVERY

Mad House and Extra-L labels owner/producer Dave Kelly is another songbuilder steering away from the typical dancehall beat. His "backvard" riddim will debut as the track for "The Alias Project," an album that will be voiced entirely by well-known artists using pseudonyms, "If Spragga appears on the 'backyard' riddim, he's not going to be Spragga Benz-he'll have an alias," says Kelly. The intent is to "put the music first," he explains, to counter the industry's self-destructive habit of overhyping artists. For Kelly, the "backyard" is a "groove," rather than a "riddim." "It has roots in reggae or dancehall, but the delivery is different," he clarifies, "We want dancehall's energy, but something that won't be confined to an ethnic level. And we're creating a vocal that can go across the board, that can be appreciated and understood, whether you're Jamaican or Spanish or American or English."

The Jamaican producer's economy—voicing a string of artists on the same "riddim"—transforms, under Kelly's direction, from monotony into a deep groove no one wants to climb out of, because each track plays like a single destined to be a hit. "I don't record filler songs," says Kelly. "I go to each one with the intention for it to be a single." The proof is in his contagious—and beat-selling one-riddim compilation abbuns—"Pepperseed," "Arabian Jam, "Showtime, "Showtime Juggling" and the dance floor-filler "Qow Ride."

Producer and 2 Hard label owner Jeremy Harding is also racking up sales by doing it his way. Harding had barely returned to Jamaica from Canada (where he worked for four years as a club DJ and hip hop/reggae radio jock) before "Who Am I. voiced over Harding's sizzling "playground" riddim, hit the U.K. running last spring, then soared up U.S. charts. Harding also manages DJ Sean Paul, the breakout talent from the Dutty Cup Crew. who is currently scorching Jamaica with his own "playground"-based tune, "Infiltrate

Unlike other crossover reggae artists of past years, "We're managing to get this exposure by doing straight-up dancehall tracks," says Harding. "The same mix (of 'Who Am I') that was popular in Jamaica is (the same one that's] getting big over there. It's really about creating (Continued on page 10)

david kirton stranger Modern Roots Record from Barbadas. the debut release quailable now on ED and Cassette whereast has Danied Kartons in Chars different Mikey Bennett, Grafion Studios, Jamaica Coore from Thing World For mail order or booking: Birds Eye Music Bathsheba, St. Joseph, Barbados, West Indies Tel: (246)-433-9088 Fax: (246)-433-9228 Searching for new hit material from the Caribbean? out for th Its the hottest name in music out of the Caribbean Get accustomed to our loop of ide-'major' releas RITUALS MUSIC Call Hist ng hit mal FITUALS LIMITED 5 Longdon Street Port of Spain . JUMP UP - on the edge of ca, Hip Hop & Ter nidad, West Indiés, 1 (868) 625-3262 1 (868) 623-0560 · RAPSO - our own new ris Caribbean World Pop & Dance tracke at Booth Steelband, Chutney & Calypso at MIDEM LATINO 1998 in Licensing & Sub-publishing: JEAN MICHEL GIBERT . Distribution: KERRY CHEE WA

Global Reggae Pulse Dub Poets, Distaff Japanese And Parisian Politicos Stir It Up

LONDON-Linton Kwesi Johnson, the Jamaican-born, London-bred pioneer of dub poetry (or "reggae poetry") as he calls it, celebrates 20 years as a recording artist with his new album, "More Time," released in the U.K. late last month on his LKJ label. "It's the high point of my career as a poet and as a recording artist," says Johnson, who released two of the earliest dub-poetry albums: "Dread Beat An Blood (Virgin, 1978) and "Forces Of Victo-(Island, 1979). Recording in Switzerland with a band including producer/bassist Dennis Boyell, guitarist John Kpiaye and saxophonist Steve Gregory (all of whom have released solo albums on LKJ), Johnson has engagingly mixed his usual pointed socio-political songs (such as "Liesense Fi Kill") with songs about personal tragedy ("Reggae Fi Benard") and the odd love song ("Hurricane Blues"). BBC Greater London Radio presenter Dotun Adebayo comments, "If you feel like laughing, crying, dancing and feeling the heartbeat of the last 20 years of black life in the U.K., you need 'More Time.'"

Says Johnson, "I think the main thing is that I've been able to establisb a genre of music which is recognized internationally." After spreading the dub-poetry vibes in several European countries in early summer. he'll be touring the U.K. with the English poet Brian Patten throughout October. Patten himself is also a fan and says. "In 'More Time,' there's a brightness in the music that does not belittle the subject matter, and a weight of love and care in the words that separates Linton Kwesi Johnson from his imitators ' -KWAKU

TOKYO—Yet more evidence that Japanese reggae has moved way past the novely stage and put down permanent roots is provided by the recently released album "Iroirona Iro." It's a compilation of tracks by various female Japanese reggae (Continued on next page)

GLOBAL REGGAE PULSE

(Continued from preceeding page)

artists who, until now, have been overshadowed by their male counternarts. The album's title means "Many Many Colors," and it's aptly chosen, since the album covers the stylistic gamut from deep dub (the highly atmospheric "My My Java" by Likkle Mai) to pop-oriented numbers like "File (Raw Version)" by Little Kana. The driving force behind "Iroirona Iro" is singer Sister Kaya (who sings a number called "Brother Sun, Sister Moon" on the album) As is the asso with most of the other vocalists on the album. Sister Kava's musical career began in a genre other than reggae-in her case, rock. She gathered some of the women who had been taking part in a regular reggae concert series called "Roots Daughters Unite" and then enlisted the help of producer Horiguchi-K, who assembled a backing band, "Iroirona Iro," a smooth. professional-sounding effort, is also the inaugural release on Tachyon Records, a label recently set up by Tokyo-based reggae-specialist concert-promotion company Tachy-

PARIS-"When I first saw Sinsemilia play, I realized that there was no other such group in France," says Hervé Deplasse, GM of the Double T Music label, which signed the French reggae group early this year, "We met over 10 years ago when we were all teenagers," says Mike, Sinsemilia's lead singer, who uses only his first name, describing the genesis of the group. "Reggae music was not our first love; we were more into the Cure, but our elder brothers had some Bob Marley records." To be sure. Sinsemilia's music is not hard-core reggae. Although deeply influenced by Jamaican music, the group members have added personal touches with rock guitars and a new use of traditional "chanson Francaise." Two years ago, the band released a selffinanced album in English, "Pre-miere Récolte (First Crop)," which managed to sell more than 40,000 units without any sort of promotion nor media support. Sinsemilia's remarkable stage performances also built their following, says Deplasse. That was proven again this past May, when the group packed a 1,500capacity venue in Paris days before the release of its second album. "Résistances." The new album shows a slight change in direction as the band now sings mostly in French. "They are a controversial hand, and the album's first single. 'La Flamme [The Flame]' is concerned with the National Front, France's extreme right-wing political party, so they have difficulty getting airplay on radio networks," says Deplasse. Promotion of "Résistances" again is focused on the band's live performances, and a spring tour culminated at the Paris-Bercy reggae festival on June 27. Double T Music expects to go gold [100,000 units] with Sinsemilia's new alhum -CECILE TESSEYRE

-CECILE TESSETRE

BILLBOARD AUGUST 1, 1996

STOCKHOLM—Sweden's most notable and consistent reggae-rooted artist, Papa Dee, returns this summer with his fifth album, "Island Rock," for Warner Music Sweden. The release follows a brief but successful foray into a more popinfluenced sound on his previous album, "The Journey," which was produced by Dennits Pop and Max Martin (Robyn, Backstage Boys, Ace Of Base), yelded two top-10 his In Sweden and generated credible sales figures in dapan, Korea and Brazil. "Island Rocka" signals a return to a mere Kingsdow-based feel--that has been Papa Dee's metier during his decade-long recording career. "Island Rock" was released last month and was preceded by the title-track single, which displays a distinctly "oldschool" Caribbean sound. Although Puna Dee is simed to Warner Music worldwide, the single is also released in Jamaica on the legendary Dynamic Sounda label. A video for the single, filmed in New York, is set for prominent exposure on select music-TV shows and will be followed by a tour of Sweden in late summer. Papa Dee is also playing a show in New York this summer on a date to be confirmed, backed by the Brooklyn Funk Essentials. According to Matikas Wachtmeister. head of international A&E for Warner Music Sweden, internation al promotion plans are still being discussed. "Island Rock is a superb summer single, reggas-tinged or not. It's an almost novelty hit followed up by a very strong and wellcrafted album that is guaranteed to see that rare combination of chart action and excellent reviews," predicts Wachtmeister.

-KRISTINA ADOLPHSSON



eaaae ARTISTS & MUSIC SECTION DED

READY TO BREAK

(Continued from page 38)

a product that appeals to a cross market, that sounds a little more involved, a little more musical than the standard dancehall [track].

"A lot of the older producers work from a standpoint of being musicians who played in bands." he continues. "I am a musician, but I produce from the standpoint of turntables and cluba-like a hip-hop producer. I atart with turntables and samples,

whereas most producers start with keyboard melodies or basslines. The approach and the type of sounds you choose are different. Hip-hop production teaches you how to dig for sounds and how to twist and turn them and take stuff off records and make new stuff from it, instead of just relying on what you buy in a how

hop samples, -

Luciano, Wayne Wonder, Richie

Clifford Smith, a.k.a. Mr. Vegas,

Harding advises "applying the



RHYTHMMUSIC NORTH AMERICA'S SOURC BCC COMMANDS "Want to know more about THE DANCEHALL Norid Music? There's no better source of information than RhythmMusic Megazine. - Non Keckman, LA Times 61 Special Offer: Call us at 1-800-464-2767 To Receive A Complimentary issue of RhythmMusic.

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technique of building hip-hop to dancehall," rather than simply sticking dancehall beats under hip-DEPENDING ON KILLERS The right riddim is key for a reggae recording artist. The talents of established stars like Bounty Killa, Beenie Man, Buju Banton,

LUST

Vegas' career took off. "I spent six weeks with a wired jawbone," recalls the 25-year-old. "Before the accident, I sang real pretty. But in Jamaica nowadays, you have to be real hardcore to really reach the people. They just love the more faster riddim.

When Vegas heard Harding's "playground" riddim bubbling under "Who Am I," he ran to his doctor to get unwired, then headed straight for Harding's place. "I didn't even eat," he says. Unable to open his jaw wide enough to round the notes, Vegas recorded "Nike Air" with a unique, driving soundholding notes yet thinning them out-working somewhere on the border between singing and rapping.

"We haven't heard anyone like this since [the late singjay legend] Tenor Saw," says Wee Pow, owner of reggae's top sound system, Stone Love, When "Nike Air" was released last fall, "it mash up the whole of Jamaica," says Vegas. "If my jaw wasn't broken, I would have done it too pretty, and it wouldn't have taken off."

Anxious to avoid the all-toocommon "one-hit wonder" fate, Vegas hunted down his next riddim. "After that now, it was Danny Brownie turn," he says, "Went around Main Street [studio], and said I have to voice on his filthy riddim bad. I told him he must call the police; I'm not leaving. I went in, did 'Heads High' in one lick."

By virtue of the right riddims. catchy lyrical hooks and his dazzling vocal atyle, thia canny artist has made himself a constant top-10 chart presence-mostly at No. 1for nearly a year.

PLAYING THE STATESIDE GAME

L.U.S.T. (Love, Understanding, Sensitivity and Togetherness) is just as fresh on the scene-at least as a unit. Singers Thriller U (Eustace Hamilton), Singing Melody (Everton Hardweare) and Tony Curtis (Curtis O'Brien) have all enjoyed suc-(Continued on next page)

READY TO BREAK

(Continued from preceeding page)

cessful solo careers, and Rikrok (Ricardo Ducent) toured with Patra as backup singer, but they are now committed to their four-man confederation. Though L.U.S.T. hasn't been together long enough to score more than one hit, "Sweetness Of Your Love" (on manager Paul Griscombe's Bankeylous label), only Reenie Man took home as many awards at last spring's JAM1 (Jamaican Music Industry) show. But Jamaica can't hold their superheated harmonies. L.U.S.T. and the Stateside R&B audience were destined to be, For Jamaican artists, the determining factor in international success is not only talent; it's knowing how to play the Americanmajors game, Griscombe and the group's music director, Nigel Staff, both former members of the highly effective Shabba Ranks-Patra team, are veteran players.

"I learned a lot on the road with Shabba, and you learn from your mistakes," says Staff. "Knowledge is power. If you're a [Jamale-based] You just go to N.Y.—Brooklyn, Queens—make money and come back. The main thing for us right now is the road, touring all over North America for huge, mixed auflemese. You're not gonig to see auflemese. You're not gonig to see the record sales inter, 'cause that is promotion."

SCARE DEM CREW

Another crew cut-to-measure for the Stateside hip-hop/ R&B audience is Scare Dem. DJs Elephant Man, Harry Toddler and Boom Dandemite and singer Nitty Kutchie took their name from sparring partner Bounty Killa's hit tune "Big Gun Scare Him," then stormed into the Jamaican consciousness via the Sting '96 stage, wearing army fatigues, hair dyed various improbable colors and cutting up like a band of hyperactive clown-warriors. Scare Dem's comic improvs and hiphop references woven into a dancehall base have won a huge, devoted following, including many female fans or "Scareeshas," "Hip-hop kids, we have the flavor for them," says Elephant Man. "We got a lot of nice tunes out there, rocking the fans. We got the hype, we got the performance. Harry Toddler's dainty; I

got bandy legs. We got the bodies, the looks, the girls. We ain't teaching the kids nothing wrong. We got the Almighty, and that's who come first." N.Y. indie Blunt/TVT will release the group's first album, "Scared From The Crypt," sometime this year.



3070

Riddim Ratings

The recepts in this Spotlight provide a year-to-date preview of reggues sales from the beginning of the charty year, which began with the Dec 6, 1997, issue, through the July 4 Billbaard. The rankings are determined by accumulating SoundScan unit sales totals for each week a title appeared on the Top Reggue Albums chart—including weeks in which the chart did not publish.

Top Reggee Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 BEENIE MAN (1) Shocking Vibes/VP 2 BOB MARLEY (1) Axiam/Island
- (1) Jad/Kach
- (1) Modecy 3 BUUL BANTON (1) Germain//P
- 3 BUJU BANTON (1) Germain
- 4 FINLEY QUAYE (1) 550 Music/Epic
- 5 DIANA KING (1) WORK/Epic



Reenie Man

- 6 SHAGGY (1) Virgin
- 7 HEPCAT (1) Helicat/Epiloph 8 BORN JAMERICANS (1) Delicious VinyUV2
- 9 ZIGGY MARLEY & THE MELODY MAKERS (1) Elektro/EEG
- (1) Virgin 10 CAPLETON (1) African Star/Def

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label 1 MANY MOODS OF MOSES—Beenix Man—Shocking Vibes/VP

- 2 INNA HEIGHTS—Buju Bonton— Germain/VP
 - 3 STRICTLY THE BEST 19-Vorious Artists-VP
 - 4 REGGAE GOLD 1998-Vorious Artists-VP
 - 5 MAVERICK A STRIKE—Finley Quoye—550 Music/Epic A REST OF BOR MARIEY_Bob
 - Marley-Medacy
 - 7 REGGAE GOLD 1997-Various Artists-VP
 - 8 THINK LIKE A GIRL—Diono King— WORK/Epic 9 MIDNIGHT LOVER—Shoggy—Virgin
- 10 DREAMS OF FREEDOM AMBIENT TRANSLATIONS OF BOB MARLEY
- IN DUB-Bob Marley-Axiom/Island 11 STRICTLY THE BEST 20-Various
- 12 RIGHT ON TIME-Hepcal-Helicat/Epitoph
- 13 YARDCORE—Born Jamericans— Delicious Vinyl/V2
- 14 THE COMPLETE WAILERS 1967-1972 PART I—Bob Marley—Jad/Koch 15 I TESTAMENT—Capitrian—African
- Star/Def Jam/Mercury

Top Reggue Imprints

- Pos. IMPRINT (No. Of Charted Albums)
- 1 VP (4) 2 SHOCKING VIBES (1)
- 3 GERMAIN (1)
- 4 VIRGIN (3)
- 5 550 MUSIC (1)

The recaps in this spotlight were prepared by reggae chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.



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I you believe with sound, we love a lie \$000 of the music, come to Jamaica and we wright



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Studio Action

Engineering School Ready For U.S. Global Operation To Open Schools In NYC And Nashville

BY DAN DALEY

The professional audio education market in the U.S., which already has more than 600 programs of various types and sizes, is poised to become even more crowded as the School of Audio Engineering Technical College (SAE) moves forward with plans to open schools in Nashville and New York.

Since its founding in Sydney in 1976, SAE has established educaional facilities in London; Paris; Glasgow, Scotland; Vienna; Stockholm; Milau; skiclies in Germany; two each in the Netherlands and Writzerland; seven in Australia/New Zealand; and one each in Singapore and Malayais. Two more sites, in Athens and Secul, South Korea, are slated to open.

Covering 1.25 million square feet of educational and studio space on three continents, SAE is the largest such enterprise in the world. It has a global enrollment of approximately 7,000 students at any time, paying an average of \$12,500 (tuition varies depending upon the operating costs associated with various territories).

The force behind this scholastic empire is Tom Misner, who perceives himself as being as boundaryless as his business. Born in Austria and raised largely in Australia since his adolescence, Misner speaks four languages and does not identify with any particular nationality.

The scion of a family that once owned a large steel manufacturing concern in Europe, Misner parlayed the family fortune into his own busineas empire by making a series of shrewd decisions, including selling a magaxine publishing group he had founded to Australian entrepreneur Rupert Murdoch.

Minner has left few angles untouched in building SAE to an asserted \$100 million in annual revnew. For instance, a major part of his strategy in entering new martests is to estabilish his educational facilities in rental real estaticthe basiness there begins to grow, he will later purchase either that site or another--n tatic that builds equity and acts as a hedge against future rent increases.

The financial rewards of such an operation can be substantial. Misner asys SAE's staff and physical space grew 100% in 1997, and he expects 40% growth this year. In addition, SAE draws handsome ancillary revenues from textboots—biened of and hymetheling items such as T-shirts and caps, all of which are prominently displayed in cases in the reception areas of the schools.

"Every action we take is planned several moves ahead, like in chess," says Misner, who broke into the audio business at a Sydney television broadcaster and then quickly established himself as a self-taught and in-demand music engineer.

An active risk taker, Misner belleves he can capitalize on the volatife Asian market at a time when it is undergoing a financial crisis. "What better time to go in?" he says of Korea. "Overhead costs are lower, and students have fewer resources with which to travel overseas for an education. We bring it to them."

COMING TO AMERICA

SAFE US. operations will start in Nahville and New York. Phase have been put in place to move into the building currently accepted by the RCA Label Group when BMG and Arista Records shift their location in Nahville early next year. The New York location in Times Square will likely open after the Nahville the Discoy organization, with which SAE recently concluded a deal to supply all of the Orando, Fina-based Dinney Academy's autio and video technical training globally.)

Accreditation with the Tennessee and New York education departments is under way, helped along in Nashville by the Chamber of Commerce and the mayor's office.

METHODOLOGY

While Misner will not reveal every aspect of SAE's curricula and its methods, he explains that students can attend full time or part time and choose from certificate and degree programs in sound engineering, recording arts, and multimedia.

In contrast to classroom situations in which only a handful of students gain hands-on experience, SAE encourages all its students to actively participate in the subject at hand.

"If you have a group of six people trying to learn to use the same piece of equipment, then human nature dictates that one or two of them will become dominant over the course of the project, and others may learn less," explains Misner. According to Rold Grieme, GM for

According to Roid Griene, GM for European operations at SAE, about 80% of the curriculum is standardised throughout the school's campuses, with the remaining 20% adaptable to local needs. For instance, at the campus in the Jallagtion section of Loudon, school manager Christian "Fozzie" de Haas offers a serven-schol. Dj program. On drance club Ministry of Sound, where students can spin one or two nights as part of the program.

On the other hand, Mike Bruck, manager of the facility in the Aubervilliers auburt of Paris, prefers not to have aspiring DJs in any of his programs, citing too narrow an educational focus.

In the U.S., SAE's operations will

reflect New York's DJ/hip-hop culture and Nashville's reputation as a haven for acoustic, ensemble live recording.

"You can't look at the U.S. as a single culture," explains Misner. "And no other school has had the kind of experience that we have in adapting to different cultures."

STUDIOS

The SAE schools tend not to be liashy; most have two or three studios, generally with older Newe, Solid State Logic (SSL), and MCI consoles, as well as newer Mackies. All have Digideagin PorTools systems, one of the several manufacturers brough Misser notes that thanks to SAEs aize, he can buy in significant SAEs aize, he can buy in significant SAEs aize, he can buy in significant exclusive deals that might limit the school's access to technology.

The schools collectively use 175 digital auto workstations, 300 multimedia stations, and 60 recording consoles, including a dozen Newe VRs and five SSL 4000 desks. (Misner recently bought four boards off the floor at the Amsterdam Audio Engineering Society Convention for distribution to various campuses.)



Love, Togetherness & Devotion Af Sigma. A new incarnation of hir R4B group. LTD, facting dei vocalit Crey Reinenghan, has eigend to Philadelphia indie Phily Town Crier Records and has been working on its label debut at local powencues Sigma sound. Shown standing, from infl., are Herneghan, executive producer Stephen Mattee, and Latif Adold of Phility Town Crier, Seated, from infl., en Sigma engineer Michael Torias and executive poducer Karen Moran.

The SAE control rooms tend to have a common design—an informal, live-end/dead-end (LEDE) approach, something that Misner and his staff concede is not state of the art. "The point is not to be in a fabulous acoustical space but rather to be in something more like what students tend to encounter when they first go out into the business," says Grieme. "If you can make it sound good bere, you can make it work anywhere."

Most schools have enrollments of less than 300 students in various stages of progress, with two supervisors and 15 to 20 staff teachers. Graduation is encouraged—supervisors will work with those whose grades are lagging—but not assured. Overall, more than 80% of the 7,000 students enrolled throughout the world in any given semester finished classes satisfactorily.

Although he has succeeded in building a global business empire, Misner says he considers himself "an educator first, then a businesami He ada, "That's the challenge in the U.S., where the business part is coming too often ahead of the education. If you're just in it for the money, then you're going to lose in the end."

PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	I CAN STILL FEEL YOU Collin Raye/ C. Raye, P. Worley, B.J. Walker (Epic)	THE DOWN TOWN Days Of The New' Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolis (Warner Sunset/Reprise
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hellywood, CA) Ben Gambon, Dester Simmone	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garison, Dater Simmons	SEVENTEEN GRAND (Nashville, TN) Kevin Beamish	WOOOLANO STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CDNSOLE(S)	SSL 9000.4/Custom SSL 8000G + Ultimation	SSL 9000J/Custom SSL 8000G + Ultimation	Neve VR60 Legend	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimatic
RECORDER(S)	Studer A827/Sony 3348	Studer A827/Sony 3348	Studer D827	Otari MTR 100A/Studer A827	Studier A800
MASTER TAPE	Quantegy 467	Quantegy 467	BASF 931	Quantegy 499	BASF 900
MIX DOWN STU- OlO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	LARABEE NDRTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	STARSTRUCK (Nashville, TN) Kevin Beamish	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Paig
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 9072J	SSL E/G	Custom Oceanway Focusrite wGML Automation
RECORDER(S)	Studer 827	Studer 827	Sony 3348/Studer ABORC	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Apogre DAT/Quantegy 499	Quantegy 911
MASTERING Engineer	BERNIE GRUNOMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MAS- TERS Denny Purcell	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	WEA	Sony	WEA	WEA

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Billboard.

AUGUST 1, 1996

Artists & Music

Top Contemporary	Christian.
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WEEK	NCCH I	CN CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.
THES	LAST	See.	IMPRINT & NUMBER DISTRIBUTING LABEL
1	1	3	* * NO. 1 * * NEWSBOYS SMR TONI STARDORDANT 3 werks at No. 1 STEP UP TO THE MICROPHONE
2	2	7	JACI VELASQUEZ NYRRH 2026/WORD JACI VELASQUEZ
3	4	45	LEANN RIMES A' CURB 77885WCD YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS
4	3	3	RICH MULLINS AND A RAGAMUFFIN RAND
5	5	12	MITRE 2014/WORD THE JESUS RECORD
6	6	5	MXPX TOTH & NRL 1111-CHORDANT SLOWLY GOING THE WAY OF THE BUFFALL
7	7	19	CECE WINANS PROVEDUATION CONTRACT EVERLASTING LOVE
Ó	NE		TRIN-I-TEE 5:7 B-RITE CO72WORD
9	9	9	VARIOUS ARTISTS ROCKITOWN 1529WORD EXODUS
10	10	37	VADIOUS ADTISTS &
11	3	22	SHREW INFORMATION WOW 1998. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS MICHAEL CRAWFORD AT ANTIC MICROWOOD ON FAGUES'S WINGS
11 (12)	13	39	MICHAEL CRAWFORD ATLANTIC B3076/WCD ON EAGLE'S WINGS STEVEN CURTIS CHAPMAN STARROW ISSUCHONDANT GREATEST HITS
13	13	39	
14	12	29	
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13	15	4	
600	15	44 97	JARS OF CLAY ESSENTIAL 20012998040ENT MUCH AFRAID POINT OF GRACE WORD 9694 LIFE LOVE & OTHER MYSTERIES
	<u> </u>		TWILL PARIS
18	16	17	STARROW 1627/CHOUDANT PERENNUL - SONGS FOR THE SEASON OF LIFE
13	19	45	AMY GRANT MIRRH 7005/WORD BEHIND THE EYES
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JAZZ BLUE NOTES (Continued from page 36)

Additional artist compilations are expected early next year.

GRP is aggressively pursuing new swing fans, developing a grass-roots awareness for the "Swingsation" titles, "We're going to the clubs, setting up displays, and handing out packages to patrons," says Kauffman. 'Most importantly, we're getting the music played on the sound systems. This music [on "Swingsation"] is the real deal, but we don't want people to feel that we're forcing it on them. It has to be natural, and we have to facilitate it in such a way that they will want to be interested in it.'

Kauffman has high hopes for the "Swingsation" series and for the swing movement in general. "I have to believe that if we can turn more people on to jazz, even peripherally, and make them aware of some of the forerunners of the music that they listen to now, then ultimately it can be a great thing for jazz," he says. 'Our big objective is to get to that point. Get these people into the classic catalogue that is out there.



by Deborah Evans Price

CBA IN THE BIG D: The Christian music industry braved the 100-plus temperatures in Dallas for the Christian Booksellers Assn. (CBA) Convention July 12-16. Held at the Dallas Convention Center, the event drew a record-breaking 13,741 registrants representing 2,679 stores.

The consensus among record labels and retailers semed to be that business is good and the future looks bright. "We did more business on Monday of CBA than we did [during last year's convention]," says John Stewart, VP of sales for Pamplin Distribution. He attributed the increase to new distribution relationships with labels and also to new talent attracting attention. "Our No. 1 priority right now as a distribution company is Nikki Leonti," says Stewart. "And we're going 20% over our projected sales on our initial orders. Everybody's excited.

Stewart and Pamplin VP of marketing Jenny Lockwald were playing Leonti's new project for the Parable Group's music and video merchandiser, Tom Rhodes, and I have to admit what I heard was impressive.

Showcasing new talent was also an integral part of EMI Christian Music Group's "Listen To Our Hearts" concert Wednesday night (July 15) at First Baptist Church of Dallas. In addition to enjoying such perenni al favorites as Margaret Becker: Phillips, Craig & Dean: Aaron Jeoffrey: Sierra: CeCe Winans: and host

Steve Green, the audience enthusiastically responded to Michelle Tumes and newcomer Nichole Nordeman, both of whom demonstrated their unique voices and outstanding songwriting talents.

Congratulations to Chordant Distribution, which was named supplier of the year and Impact X 2 supplier at CBA. "Being pro-retailer is a major part of our business," says Chordant's VP of sales Rich Peluso. "We want to serve them totally. In fact, it's part of our mission statement. This award tells us that we are succeeding, and for that we are grateful."

Among the other key winners were Bible Book Store & Solid Rock, Billings, Mont. (store of the year); Chordant's Cathy Hupka (telephone sales rep of the year); Mike McCabe of Northwestern Products Inc. (sales rep); Big Idea Productions (CBA Marketplace Editor's Choice Award); Word/Integrity Music (best overall total promotional campaign, for "Get A Jump"); and Provi-dent Music Distribution (best music booth).

CHANGES AT WCD: Warner Christian Distribution has changed its name to WEA Christian Distribution. Along with the name change comes increased power for GM/VP Melinda Scruggs Gales, who can now sign direct-distribution and manufacturing deals. Among the new signings are Dez Dickerson's Absolute Records and New York-based Tommy Boy Gospel. (Absolute is one of the first to sign a manufacturing deal.) In the wake of the changes, the company is expanding. Among the newly hired are head of sales Bill Robison and retail sales director Charley Redmond.

COWBOYS & CHRISTIANS: In addition to being in Dallas for CBA, I had the pleasure of heading further west to Fort Worth for the third annual Will Rogers Cowboy Awards presented by the Academy of Western Artists (AWA). My thanks to the AWA's Bobby Newton (Continued on next page)



by Bradley Bambarger

WHAT'S NEW: ECM launched its New Series imprint in 1984 as an outlet for Arvo Part's "Tabula Rasa." and since that album's quiet revolution, ECM New Series has consistently brought forth some of the most compelling-and, occasionally, best-selling-releases to be found in the classical racks. The pioneering improv/chant alchemy of "Officium" by saxophonist Jan Garbarek and the Hilliard Ensemble may be the crown of the New Series catalog in terms of popular appeal, but albums by the Hilliards alone, violist Kim Kashkashian, keyboardist Keith Jarrett,

and conductor Dennis Russell Davies have covered territory from Perotin to Peteris Vasks and done so with an uncommon combination of intellectual commitment and sensual appeal. And although ECM shares Pärt's wares with many labels now, the



"Kanon Pokaianen" is the centerpiece of one of the strongest slates of releases ever from ECM New Series-although almost any album at all would be welcome here, since ECM didn't issue any jazz or classical records in the U.S. from last November to this June (due to a protracted row with its American distributor, BMG ssics, which appears to be resolved, at least tentatively). As usual, the gorgeously packaged and wellannotated discs consist of new music that draws deep from the well of tradition and old music that has been made to sound brand new.

Like Pärt's other vocal works, "Kanon Pokajanen (Canon Of Repentance) draws on pieties centuries old. vet this is a deeply expressive piece that sounds very much at home at the end of our century. The composer wrote "Kanon Pokajanen" for the celebrations surrounding the 750th anniversary of the Cologne Cathedral earlier this year; the artists are those perfect Part interpreters, the Estonian Philharmonic Chamber Choir led by Tonu Kaljuste. The album has been out in Europe since the late spring, earning praises from critics and consumers alike: The album received Gramophone's "recording of the month" distinction for June, and ECM reports that the disc's U.K. sales have been even better than those of its previous Pärt set, 1996's chart-topping "Litany." The 83-minute "Kanon Pokajanen" comes on two discs but is astutely sold at \$26.99, with the slimline set and its deluxe booklet enclosed in a slipcase adorned with ECM's customary bold typeonly treatment for Pärt's efforts.

Leading up to "Kanon Pokajanen" was a great mid-July album from the young Rosamunde Quartet comprising Webern's fin de siécle essay "Langsamer Satz" (10 haunting minutes of dusk before the dawn), Shostakovich's harrowing String Quartet No. 8, and the more austerely pained Quartet No. 4 by Emil Burian, a Czech composer displaced from his path by World War II. And another July issue is composer/oboist extraordinaire Heinz Holliger's starkly lyrical album "Songs Without Words," featuring the estimable violinist Thomas Zehetmair, pianist Thomas Larcher, and harpist Ursula Holliger (the composer's wife), Following the issue of "Kanon Pokajanen" is a trio of late fall releases: an expressive set of Schubert trios (Op. 100 and the "notturno") from planist Jörg Ewald Dähler, violinist Hansheinz Schneeberger, and cellist Thomas Demenga; a sinewy, one-disc take on Bach's "Art Of The Fugue" by Hungary's Keller Quartet that (Continued on next page)

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Billboard.



Artists & Music



by Lisa Collins

WHERE IT ALL COMES TOGETHER: The aits and Philadelpia, the data are Aug. 3-15, and everyone who's anyone in groupel knows all too well the eventthe 31st assumal second of the Googd Manik Werkshop of Antorres, all Calence, and append anomtion allow all mix with some of the Magest names in one paged actionate. Navly 10 workshops and nestroe allow all mix with some of the Magest names in one paged actions. Really 10 workshops and nesone paged actionate. Navly 10 workshops and nesone paged actions. Really 10 workshops and nesone paged actions. Really 10 workshops and nesone paged actions. Really 10 workshops and nesnot paged actions. Really 10 workshops and nesthing the second states of the second states of the second of Pred Imamond Really 10 workshops and nessthere are also actions and the second states of the second of Pred Imamond Valanda Adams.

Al Hobbs, executive vice chair of the convention, reports that with its theme, "Preparing praise for the new millennium," the convention is "challenging all elements within the industry at large to continue to heighten the awareness of the role of music in the church and the role of the church in the gospel industry as well."

Hobbs will also preside over the Gospel Announcer's Guid—the group's industry track—which is set to lick of *Aug*. 9 with the annual showcase from Malaco/Savoy at the Pennsylvania Convention Center featuring LuShun Pace, James Moore, and the Missiasippi Mass Choir.

FORUMN NEW GROUND Binkep TD. Jakes took time out during his annual Woman Shron Art Loosed Convention—which drew more than \$7,000 to the Convention—which drew more than \$7,000 to the summer that hands of this exclusive part with Island Black Music for the compasine CD to his newest book. The Lady, The Lover & He Lord Thron IC P Manan. The Bardy The Lover & He Lord Thron IC P Manan. the project at a luncheon attended by press and hanna sorie takens. The allow, which was produced by Donald Lawrence, will fastaris vessals from Shifesp songs and over vessels from Jakes.

BRIEFLY: Due this month from Gospo Centric is the sophomore set from the Full Gaspel Baptist Church Fellowship Mass Choir, "Bow Down & Worship Him." The album features guest vocals from Doug and Melvin Williams, Marvin Winnans (who has a rousing duet with Bishop Paul Morton), Byron Cage, and BeBe Winnas.

Tuesday (28) marks the long-overdue debut release of Hezekiah Walker's church choir. The album, "Pastor Hezekiah Walker Presents LFT Church Choir"already fielding high-volume preorders and airplaywas recorded live at the Love Fellowship Tabernacle Church. Part of the aggressive rollout launched by Verity Records is a street-team marketing blitz throughout New York's five boroughs. Also benefiting from that blitz is Here II Praise, a Boston-hased 22-voice ensemble whose Tuesday (28) debut, "Giving You Nothing But Praise," is presented by Dary Coley. The 7-year-old group was founded by key-boardist Robbie Lewis and is being released on Verity through a production deal with Coley. Offstage, Coley was to be named pastor of the Metropolitan Tabernacle of Faith during installation services scheduled for Saturday (25) in Charlotte, N.C.

KEEPING SCORE

(Continued from preceding page)

compares favorably with the justly acclaimed (two-disc) version by the Juilliard Quartet; and one of the Hilliard Ensemble's best albums yet, a richly voiced survey of Lassus' "Missa Pro Defunctis" and the iconoclastic "Prophetiae Sibyllarum."

MORE GOOD NEWS: In one of the year's more generous moves, Deutsche Grammophon is bringing out Hans Werner Henze's wonderful early ballet "Undine" later this month as a regular release (rather than as a pricey special import, which is how it was available earlier). With a thrilling performance by the London Sinfonietta and pianist Peter Donohoe under Oliver Knussen, the album easily ranks as one of Keeping Score's favorite records of the year-100 minutes of mysterious, all-enveloping orchestral ecstasy. The two-disc pack age features lovely artwork and a nice complement of photos; it also comes with three sets of liner notes, including diary entries by Henze circa the premiere of "Undine" in 1958.

Deutsche Grammophon has long advocated Henze⁶ work; two years ago, the 72-year-old German composer was the subject of an inpressive 14-disc retrospective that tapped opera and orchestral recordings made in the '60s and '70s. Atthough hardly available in the U.S. as a whole, "The Henze Collection" can still be found in individual volumes; the two-disc set of Symphonies Nos. is the set featuring the cert a snalgam Trittain⁻⁻ awork for piano, tapes, and orchestra that quotes Wagner, Chopin, and Brahmson nit away to an individual and overwhelmingly moring denouement. Hence's work is also featured at length on Schott's Wergo Jack, including as et of his five string abel, including as et of his five string abel, including as et of his five string and the string of the string of the string string the string the string of the string and the string of the string of the string string string the string of the string of the string string string of the string of the string s

But the major Henze composition before the public right new in his Symphony No. 9 on EMI in a performance by the Berlin Philharmonic and up-and-coming German conductor Ingo Metzmacher, who also the Ensemble Modern in the composer's "Requiem" on Sony a few years ago. Unlike that disc or the

HIGHER GROUND

(Continued from preceding page)

for inviting me down to present the contrainer of the year hown. I thoroughly enjoyed the show. Trudy Fair was an engaging hostess for the evening's activities, and I loved being exposed to such new talent as Brenn Hill, an Ogden, Utah-based corboywith a great viole and impressive songwriting abilities. For me, the highlight of the evening was getting to present the entertainer of the year award to Red Steagall.

For those of you who are wondering what the cowboy awards are doing in the Christian music column, Steagall also took home the CD of the year accolate in the coverage poetry division for "The two second of the second second second values from the brist of a very latestof christian coverage," on the Marner of Christian coverage, on the Marner of Christian coverage, on the Marner distance that cart be confirmed to any and how fuels, cart be confirmed to any and all involved in the AMA.

Symphony No. 7 with Simon Rattle

and the Birmingham Symphony on

EMI, the Symphony No. 9 is unfortunately only available in the U.S. as

a special import-but at least it is

available. Tempting fate, Henze has fashioned his Symphony No. 9 as a

grand choral symphony. His "summa

summarum," as he writes in the liner

notes, the Symphony No. 9 is a long way from "Undine" not only in time

Dedicated to "the heroes and mar-

tyrs of German antl-fascism," the

grave work deals with the composer's

experience as a young German sol-

dier in World War II, and as such it

"represents the most extreme expe-

rience I have ever had." Henze says,

"both in terms of the events of the

time and as regards the artistic

but temperament

endeavor.





Gospo Centrie's Mark-Latoillade

The platinum performances of Bob Carlisle's "Shades Of Grace" and God's Property From Kirk Franklin's Nu Nation underscore gospel's heightened popularity, while a 63% increase in mainstream sales punctuate the reaction at retail. National chains like the National Record Mart-with 150 storeshave increased their gospel invento-ry by about 75%, and discount retailers like Wal-Mart, Kmart, Best Buy, Circuit City and Target are also stocking up.

OVERVIEW Great In

Platinum sales, airplay and acquisitions testify to the music's mainstream popularity. Are such achievements setting unrealistic standards, and how do musicians hold on to the message?

BV EISA COLLINS

Fueling gospel's flight is a marketshare ratio that pushed 1997 revenues upwards of \$549 million, while year-end SoundScan data reported a record-high 44 million units scanned.

PARTNERSHIPS AND PURCHASES

The biggest factor in the growth continues to be the acquisition of once-independent gospel labels by mainstream imprints and increased partnerships between gospel and secular labels, providing for broader distribution and greater clout at retail. Just last year, Interscope purchased a big chunk of Gospo-Centric Records stock (home to Kirk Franklin & The Family), after already having jointly ventured in the 1996 launch of B'Rite Records (God's Property and Trin-i-tee 5:7). Tommy Boy expanded into gospel, Atlantic Records signed BeBe Winans, and EMI Christian launch-



ed EMI Gospel. Pioneer Records signed CeCe Winans, teaming with Sparrow for the release of her latest project, "Everlasting Love." And, with a change in leadership, Warner Records decided to take its gospel music arm off the selling

With increased sales have come increased expectations. "A hit record in gospel now means 150,000 units," reports Gospo 150,000 units," reports Gospo Centric CEO Vicki Mack-Lataillade, "I would have been thrilled to get 50,000 units on my first act, the Tri City Singers ["A Songwriter's Point Of View"]. That was six years ago. Today, if I only sold 50,000 units, I'd cut my throat." (The record has subsequently topped 100,000 units.) While 150,000 units is the norm

for major gospel labels, the numbers for hardcore gospel purists are lower, but, as Central South Gospel GM Larry Blackwell points out, just as relative

The Williams Sisters selling 75,000 units is just as important as Fred Hammond doing 200,000," notes Blackwell. "In that sense, WCCP: Smith

the BILLBOARD SPOTLIGHT

gospel independents are not hardly dead, which is good news for the industry, because everybody doesn't have the secular machinery behind them.

IMPROVED EYESIGHT

With increased opportunities for exposure, labels have grown more technically competitive, employing everything from increasingly popular concept-videos and premium rotation on BET to the Internet.

"The whole picture has changed dramatically-from packaging to imaging to distribution," Jerry Mannery, executive director of the gospel division at Malaco Records, points out. "If we're going to increase our shelf space, we have to understate our space, we have to against every genre out there. Clearly, gospel has grown out of the mom-and-pop retail arena. Costs Continued on page 52

BILLBOARD AUGUST 1, 1995

45

GOSPEL MUSIC Image Makeover Cross-Promos And Secular Tie-Ins Are Giving The Music A Whole New Look

"TODAY, GOSPEL HAS BECOME SO MULTIFACETED," SAYS ONE LABEL EXEC, "THAT, IF YOU DON'T SHAKE ALL THE BUSHES, YOU'RE SHOOTING YOURSELF IN THE FOOT."

BY LISA COLLINS

ommercial access, growing mass appeal and network of the second second second second repeated second second second second second network of the second se

It's an image that is being dictated by younger audiences, greater multimedia access and a growing culture among gospel marketers hoping to enlarge the genre's already-expanding consumer profile. It's a market sector designated by the R.IAA. as



Shirley Caesar

representing 4.5% of the American

record-buying public—though gospel analysts would argue that number is closer to 9%. "There's a new game for gospel labels, and it's called multimedia marketing," notes Milton Biggham, executive director at New Yorkbased Savoy Records. "It is serving as a springboard for putting gospel into the homes of more broad-based and multicultural audiences throughout the nation."

Multimedia marketing is not all that new, but, unit now, goopel farms have not had access to the kind of resources that made them competitive. However, with the new alliances goopel labels have forged with mainstream distributors has come more access, as well as new channels of exposure and even corporate suport from the likes of Nike, Revkon, Coca Cola, Scars, Wrigley, Hunt-Wesson, Gatoracde and Jennie Craig.

CROSS MARKETING

Today, gospel executives are employing the methods that are commonplace for their secular counterparts.

"We market gospel as aggressively as any other form of music," declares



tezekiah Walker

Jazzy Jordan, VP of marketing for Jive/Verity Records. "And, if you're trying to achieve gold or platinum, you need cross-marketing opportunities or you may have to partner with another entity to make things happen. Whatever the case, we've only approached gospel one way—as music."

For Jordan and an increasing number of gospel executives, it is paying off. Verity, for example, is enjoying success in the marketplace with a number of artists, including Hezekiah Walker, John P. Kee and, most recently, with Fred Hammond, whose April release, "Pages Of Life," had scanned more than 100,000 units in eight weeks.

Jordan and Verity also payed a key role in the release and subsequent success of WOW Gospel, which has been certified gold. He expess the project—comprised of the top-30 label) over the last two years—to ultimately go platinum. In the meantime, he is among those at the forefront of a trend toward aggressive print and radio in a way never before seen in gospel. With WOW Gospel, the label plati-

With WOW Gospel, the label joinventured with the A&E cable network for a Black Hissory Month promotion. With Fred Hammond, Veriny introduced the googel marketplace to the viability of double-CD sets, and they'll team with Hum-Weson for a "Ladies OV Ferity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

promotion. "Because of their mass-market appeal and visibility," Jordan adds, projects like those will certainly help the profile and shift us into even higher gear."

"Coppel's in a termendous growth mode," notes Teresa Harston-Harris, publisher of Goøde Today magzaine. "With the success of Kirk Franklin and God's Property, there's an overwhelming interest from the mainstream that's driving sales, but just as impaceful is the spotight on religion in general. The parallel to the same same same same same religion in general. The parallel to Angel. "When you have that kind of excitement on both sides of entertainment, if seven better for us."

TV, BOOKS AND INTERNET

Television is embracing gospel in a big way. So much so that BET whose flagship show, "Bobby Jones Gospel," is the nation's highest-rated weekly gospel show—is planning to have an all-gospel network operational by mid-1999.

Mainstream book publishers are also getting in on the act. Simon & Schuster will publish Bobby Jones' "Touched By God" this fall. Thomas Nelson releases Shirley Caesar's bio—"The Lady. The Melody And The Word"—this month and a book from Kirk Franklin is forthcoming.

"The Internet has shown us that marketplace with jazz and blues afcionados," reports Gospo Centric CEO vicki Mack-Latailade. "Then too, projects like DreamWorks" Prince OF Egypt' soundtrack are putting gospel in front of more mainstream audiences than ever before."

Indeed, DreamWorks is generating a great deal of exciences in the gospel community with its inspirational soundarck to the forthcoming story of Moses, due for release in December At press time, the label was in negotiations for a stellar lineary of artiss, including Kath Franklin, Boy II Men, CeCe Winam, Carmao, D.C. Taik, Beche Winans, Fred Hammond, Jars Of Clay and Trinites 5-7.

The power-packed artist lineup being assembled by Jheryl Busby, who heads up urban music for *Continued on page 55*



AUNATETA



"we saw the light"

Gospel Music

AUGUST

AIR (Atlanta International cords)

"Sunday Sampler": compilation feat. Dottie Peoples and Luther Barner

BORN AGAIN RECORDS Judy Peterson, "Judy Peterson," Lois Snead, "Somebody (Must

Be The Lord)' CRYSTAL ROSE RECORDS

The Whitfield Company, "Pure Gospel Compilation"

FIRST LITE

Doc McKenzie And The Gospel Highlights, "Live In South Carolina'

HARMONY RECORDS Dawkins & Dawkins, "Focus"

HOSANNA MUSIC

'Women Of Worship" (part of the Women Of Faith series). compilation of previously released material by CeCe Winans, Yolanda Adams, Vicki Winans and Dottie Peoples

INTEGRITY

Fred Hammond, "Word In The House," feat. Motor City Mass

MALACO RECORDS Savannah Community Choir, "It's Alright Now."

coming soon A Rising Tide Of Fall Titles

BV ADCRACIA COERRICE

Late '98 brings a host of highly anticipated releases, including titles by Kirk Franklin And The Family, Rev. Milton Brunson's Thompson Community Singers ("50th Anniversary Celebration") album and Yolanda Adams' release, the first since her 1996 release "Yolanda: Live In Washington." Following is a selective list of gospel albums to be released in coming months.

Sing For You"

S.U.M (Souls Unlimited Ministries) RECORDS Bishop Ronald E. Brown, Live: Having Good Old Fashioned Church Part II"

SAVON RECORDS Rev. Timothy Wright, "Been There, Done That Alvin Darling And Celebration, "A Blessing Coming Through"

TYSCOT RECORDS Mark Hubbard And United Voices For Christ, "A Different

Maurette Brown Clark, "How I Feel Here II Praise choral group, "Giving You Nothing But

Praise" feat, Daryl Coley

WORD RECORDS Greg O'Quin 'N Joyful Noyze, "Conversations"



CeCe Winans

SEDTEOBER

AIR (Atlanta International Records) ames Bignon, "On The Other Side Of Through'

BLACKBERRY RECORDS Greater St. Stephens Full Gospel Mass Choir, feat. Ron Winans Title TBD

BORN AGAIN RECORDS Yancey, "Do The Right Thing"

CGI /Platinum Entertainment Walt Whitman And The Soul Children Of Chicago. Title TRD Christianaires, Title TBD

GOSPO CENTRIC Kirk Franklin And The Family, Title TBD

HARMONY RECORDS Christmas album feat. Nancey Jackson, Deniece Williams and Dawkins & Dawkins,

IN SYNC MUSIC Tim Bowman, "Paradise"

MEEK RECORDS

Rev. Clay Evans And The Fellowship Mass Choir. Title TBD

The Hearn Family, Title TBD Darrell Halman and For His Glory Ministries, Title TBD Continued on page 50

Bishop G.E. Patterson **RANCE ALLEN & THE SOUL WINNERS' CONFERENCE CHOIR** 7.65 "Just Right For A Miracle"

Dothe Peoble

"Together"

FEATURING

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Gospel Music

FALL TITLES Continued from page 48

MUSCLE SHOALS RECORDS Men Of Standard, Title TBD

TOMMY BOY GOSPEL 'Keeping It Real," compilation feat. new material by Fred Hammond, Radical For Christ and John P. Kee, plus new artists Kim Burrell, "Everlasting Life"

VERITY RECORDS Yolanda Adams. Title TBD "The Real Meaning Of Christmas" Vol. 2, feat, various Verity artists VIP Mass Choir, "Any Day"

WORD RECORDS

Rev. Milton Brunson's Thompson Community Singers, 'Fifty Blessed Years" New Direction, "New Direction" Shirley Caesar, "Shirley Caesar At Christmas" Marvin Sapp, Title TBD

Midterm Report Year-To-Date Gospel Charts

The recaps in this Spotlight are compiled from the Dec. 6, 1997, issue (the beginning of the chart year) through this year's Aug. I issue and offer a year-to-date preview of how the Top Gospel Albums will foot in the Year In Waste issue.

Gospel Catalog Albums will flook in the Year in Music issue. Rankings are determined by accumulating SoundScan sales information for each week a title appears on the chart including weeks that the chart does not publish. Titles are considered catalog two years after the date of release unless they remain in the toro half of the Bilboard 200. There are two listings for the eponymous Kirk Franklin And The Family album on the Gospel Catalog

Increate two usings for the opportunous kink tranklin And the samily about on the Gospel catalog recap. In May, Gospo Centric charged is distribution from EMD to Universal. The titles are tracked separately and enough units of the Universal product sold during the recap period to ensure its inclusion. Simularly, the kink franklin And The family inter Whatch Lookin "4" appears on both the Top Gospel catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough the catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough the catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough the catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough the second seco units to make the list

13 A MIRACLE IN HARLEM-Shirley

14 LIVE IN LONDON AT WEMBLEY-

Fellowship Crusode Choir-Verity

Fronkin And The Fornity-Gospo

Hommond & Rodicol For Christ-

AGAIN-Daryl Coley With The New

Generation Singers Reunion Choir-

-Word/Epic

Hezekich Wolker & The Love

15 WHATCHA LOOKIN' 4 Kirk

16 THE SPIRIT OF DAVID-Fred

17 LIVE IN OAKLAND - HOME

18 GREATEST HITS-Belle & CeCe

19 COME WALK WITH ME-Oleto

BOLD-Angie And Debbie-

MOTOR CITY MASS CHOIR-The

Motor City Moss Choir-Integrity/

23 TD JAKES PRESENTS MUSIC FROM

TD Jokes-Integrity/Word/Epic

24 STILL STANDING-The Williams

Brothers-Blockberry/Moloco

WOMAN, THOU ART LOOSEDI-

Winors-Sporrow/EMI

Adoms --- Horm

21 VIRTUE-Virtue-Verity 22 SHOUT IN THE HOUSE WITH THE

ATF/Dig

Word/Fri

Centri

The recaps were compiled by Gospel chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson



Scattle, WA 95111 (206) 624-2878 www.he



Kirk Franklin & The Family

Con Gospel Artists

- Pos. ARTIST (No. Of Charted Albums) Imprint/Label 1 KIRK FRANKLIN (1) B-Rite/Interscope (1) Gospo Centrie
 - 2 GOD'S PROPERTY (1)
- R.Rite/Intersco 3 BEBE WINANS (1) Atlantic/AG
- 4 KAREN CLARK-SHEARD (1) Island
- 5 CECE WINANS [1] Pioneer/AG
- T6 RADICAL FOR CHRIST (2) Verity
- T6 FRED HAMMOND (2) Verity 8 DONNIE McCLURKIN (1) Warner
- NEW LIFE COMMUNITY CHOIR (1) New Life/Verity
- TO JOHN & KEE (1) New Life/Verity

Cop Gospel Albums

- Pos. TITLE—Artist—Imprint/Lobel 1 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation B. Rite /Inte
 - 2 WOW GOSPEL 1998 THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS Vorious Artists Verite
- 3 AFRE WINANS-Belle Winont-Atlantic/AG
- 4 FINALLY KAREN-Koren Clork-Sheard-Island
- 5 STRENGTH-The New Life
- Community Choir Featuring John P. New Life/Verity
- (PAGES OF LIFE) CHAPTERS | & II-Fred Hommond & Rodical For Christ-Verite
- THE PREACHER'S WIFE-
- EVERLASTING LOVE-CeCe Vinne-Finner/AG
- DONNIE MCLURKIN-Dooour McClurkin-Worner Alliance
- TODAY'S GOSPEL MUSIC COLLECTION-Vorious Artists-CGI LIVE IN DETROIT-Vickie Wingot-
- CG 12 LIVING THE DREAM, LIVE IN
 - WASHINGTON D.C .-- The Contor Spirituale-Verity

BILLBOARD SPOTLIGHT

- 25 LIVE AT AZUSA 2 PRECIOUS MEMORIES-Coritors Peors
 - mar Allinna 26 GRACE AND MERCY-Monit
 - -Word/Fair 27 NO ONE ELSE-Kurl Corr Singers-
 - Gospo Centric 28 YOLANDA LIVE IN
 - WASHINGTON Yolonda Adams-
 - 29 HEART OF A LOVE SONG-William Becton & Friends-CGI
 - 30 TESTIFY-Dotie Peoples-Atlanta Int'l 31 SO GOODL-Colorada Mars Chair
 - Featuring Joe Pace-Verity 32 ADORATION: LIVE IN ATLANTA
 - Richard Smallwood With Visi 33 GOSPEL'S GREATEST HITS VOLUME -Various Artists-Plati Light/CGI
 - 34 UNDER THE INFLUENCE Anointed-Word/Epic
 - 35 REFLECTIONS-O'Lando Draper &
 - The Associates-Warner Alliance 36 DON'T GIVE UP-James Grear &
 - Co.-Born Again/Pandisc 37 SO YOU WOULD KNOW-The GMWA Gospel Announcers Guild Radio Angels-Aleho Int'l Music/
 - Starsona 38 NOW THAT I'M HERE-Beverly Crawford-Warner Alliance
 - 39 HELLO CHRISTMAS-Donold Lowrance Featuring The Tri-City Sim -Crystal Rose
 - 40 ALL TO THE GLORY OF GOD-Wanda Nero Butler-Sound Of Gospel

Top Gospel Labels

Pos. LABEL (No. Of Charted All 1 VERTY (14)

3 AG (2)

4 CGI (13)

5 EPIC (6)

- 2 INTERSCOPE (2)





BILLBOARD AUGUST 1, 1998





Gospel Music

YEAR-TO-DATE CHARTS Continued from page 50

Cop Gospel Imprints

- Pos. IMPRINT (No. Of Charted Albums)
 - 1 VERITY (13)
 - 2 B-RITE (1) 2 ATLANTIC (1)
 - 4 CGI (10)
 - S ISLAND (1)
 - 6 WARNER ALLIANCE (5)
 - 7 NEW LIFE (1) 8 WORD (5)
 - a WORD (5) 9 ARISTA (1)
- 7 ARISTA (1)
- Cop Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (15) 2 LINIVERSAL (2)
- 2 UNIVERSAL (
- 3 WEA (9) 4 PGD (14)

5 INDEPENDENTS (28) 6 SONY (6) 7 EMD (8)



Cop Gospel Catalog Albums

- Pos. TITLE—Artist—Imprint/Lobel 1 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The
 - Family-Gospo Centric 2 ALONE IN HIS PRESENCE-CeCe Winner Source
 - 3 KIRK FRANKLIN AND THE FAMILY-Kirk Franklin And The
 - Family—Gospo Centric 4 GOSPEL'S GREATEST HITS—Various Artists—CGI
 - 5 THE INNER COURT—Fred Hommond & Radical Far Christ— Benson

- 6 THE CALL—Anointed—Word/Epic 7 SHOW UPI—The New Life Community Choir Featuring John P. Kee—Verity
- 8 THE LIVE EXPERIENCE—Helen Boylor—Word/Epic
- 9 THE REAL MEANING OF CHRISTMAS-Various Artists-Verity
- 10 WHATCHA LOOKIN' 4-Kirk Franklin And The Family-Gospo Centric/Interscape
- 11 LIVE IN MEMPHIS—The Conton Spirituals—Blockberry/Malaco
- 12 CHRISTMAS AT BROOKLYN TABER-NACLE—The Brooklyn Tobernacle Choir—Warner Alliance
- 13 LIVE IN NEW YORK BY ANY MEANS....Hezekich Wolker & The Love Fellowship Crusode Choir--Verity
- 14 KIRK FRANKLIN AND THE FAMILY-Kirk Franklin And The
- Family—Gospo Centric/Interscope 15 ADORATION: LIVE IN ATLANTA— Richard Smallwood With Vision— View

SPIRITUAL

ADVISORY

ANDINTED CONTENT

GREAT IN '98 Continued from page 45

have risen as well. They're up about 20% for us. Unfortunately, our margin of error is smaller. If we miss and lose sight of the bottom line, we're out of business."

"In 1990, when 1 first came to Warner Alliance," recounts Demetrus Alexander-Stewart. It cost maybe \$50,000 to make an abum. Now, it's an easy \$150,000. That has led to more qualitative rosters. Marketing dollars have skyrocketed in order to comparies do what they have to do. Campaigns in chain stores make all the difference, ting your hand off," says Blackwell.

SPIRIT ON THE AIR

However, for all of the headway at retail, Elroy Smith, GM at WGCI in Chicago, reports that progression at urban radio is slow.

"The songs have to be magical to capture the kind of attention Kirk Franklin's 'Why We Sing' did. This year, we played 'Nothing Without You' by Karen Clark, which was maginal, but I'm looking for the next 'Why We Sing' Hearing it outside of gospel programming struck a nerve in people's heart. It made you stop and think about your spirituality. It's hard to duplicate that, but the door is open.

"What makes gospel music is the gospel and not the music.

-Jerry Mannery, Malaco Records

Get Ready! Get Ready! Get Ready!

and, even though they are not always reflective of your base, you have to compete in their world. For us, the biggest growth is in packaging. We didn't used to have stylists and makeup people. Now, you've got the whole nine yards."

"Some observers, like Crynal Rose Records CLO Brian Spear, are concerned about the dramatic increase in costs." The majors are clouding what we've tried to establish a core cognet labels and setting some unrealistic standarth, "Spears contail 100,000 cong for them to cost \$100,000 cong for them to state \$100,000 cong for them to \$20,000 to \$50,000. They! Imanufacture 70,000 creards and then leap on the charts. We have to be might more prudent."

Fact is, rising costs are what's behind the groundswell movement toward the creative mergers and aliances that have become all too commonplace—as independent gospel labels recognize the need for distribution at mainstream retail outlets as well as the increasingly lucrative CBA (Christian bookstore) marketplace.

marketplace. "The CBA marketplace is still a sleeping giant," Central South's Blackwell maintains. Known in the CBA market as the gospel one-stop, is company, Central South Gospel, services major record chains like Family Bookstores, Lemstone's and Baptist Bookstores, all of whom are reporting a dramatic upsurge in gospel sales. "If you don't have a solid CBA distributor, you're cutInspirational/R&B cuts like 'Stomp' are pretty safe, but people are still tiptoeing around the more traditional gospel."

For those like Carla Williams, director of marketing at New York-based Verity Records, that is not a concern.

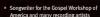
Not a concern: "We're not looking for a song to cross over," Williams states. "The mandate we've been given is to maintain the integrity of gospel, so we're not necessarily targeting urban radio. If it happens, we will get behind the record, but believe it's a mistake to go after urban radio."

PRODUCTION UP, STEREOTYPES DOWN

Besides, listenership is not only up 8.9% at Christian radio, but the number of radio stations programming gospel into some—if not allof their dayparts has skyrocked to over 1,200 throughout the nation.

Tve never seen the potential for sales so much as I have in this market, "observes Alan Freeman, CRO at Alanta International Records. "Production is up, and bart's across the board. There was once a general as sophisticated or polished. These days, traditional artists are just as atelented and sophistocated, and lines between the two are being blurred."

Indeed, the tides have turned. Where the musical mix was once 70/30 in the ratio of traditional Continued on page 54



Brent lones is considered by many to

Featured on the Grammy-nominated

album, "Motown Comes Home"

Performed on the Trinity

Broadcasting Network

be the originator of "Hip-Hop Gospel"

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GREAT IN '98 Continued from page 52

gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urbancontemporary gospel cuts.

HOOK, LINE AND SINKER

"The consensus is that the marketplace is going contemporary, but, as long as there are churches, there will be traditional gospel," declares Mannery, whose label is known for their solid traditional roster, including such stellar names as Willte Neal Johnson & The as Wille Neal Johnson & The as Wille Neal Johnson & The south of the best-selling Mississippi Mass Choin: "What makes gospel is the gospel and not the music. It's like fishing, All of us are

TIME

using different bait and tackle, but the idea is to catch fish—and down here at Malaco, we're not going hungry."

hungry." Malace isn't the only traditional label doing well. The fact is, preorders on the latest project from Doite Peoples-MIK's biggest seller-reached 45,000 units. Peoples joins the ranks of those like shirley Caesar, the Canton Spirituals and the Williams Brothers, who are helping to drive sales from gospel's traditional base.

But in many cases, remarks Doug Williams, president/CEO at Blackberry Records and member of the ties, while customizing their forum to meet the needs of black arists in the gospel arena. One tangible expression of the sincerity of the new outreach was the presentation of a "black gospel" category on their recent Dove Awards telecast.

In the past, we have not done any 'genre' awards on the air,' Breeden reveals. "We've had performances by black artists for years, but this year we began recognizing the whole family of black-music artists by actually having an award given away on the telecast."

"You're seeing a new kind of teamwork throughout the indus-

Where the musical mix was once 70/30 in the ratio of traditional gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.

famed Williams Brothers quarter, "That has juan a much to do with the arist. Gone for good are the days when arists were unclutated ness or their own careers. Today's arists is a lot smarter, and I'm ado noticing a unity among arists in arists in a lot smarter, and I'm ado noticing a unity among arists in ization that we do need each other to collectively take gospet to the next level. Even though the builtnext level. Even though the builtnext is compenitive, we're after the A trunce illustration of the next-

A prime illustration of the newfound unity among today's savvy artists are the dynamic collaborations of gospel's heavy hitters on some much-anticipated releases, including Kirk Franklin & The Family. His yet-o-be-titled September release will feature Donnie McClurkin, Fred Hammond and Rance Allen, as well as Mary J. Bige, Crystal Lewis and famed rocker Bono of U2.

EBONY AND IVORY

Not only are the arusts coming together; another benefit of the gospel explosion are efforts toward greater fusion between the CCM and gospel marketplace.

"I do hear discussions of doing more to address racial unity than ever before," notes Frank Breeden, president of the Nashville-based Gospel Music Association. Breeden recently appointed a racial task force to establish a framework to collectively impact both communitry," says Mack-Latsillade, "particularity at secular labels. Instead of going with the attitude that they know better than anyone else, secular companies are coming to relat. That's why they're doing so well. Howked Kirk Franklin for three years. It diah't happen all at once. Finally, people are beginning to look at the whole picture."

But, while gospel's viability is no longer being challenged, its staying power is—despite the fact that it has traditionally enjoyed a longer shelf life.

sheft life. "Its sheft life is one of its key advantages," reports Jazzy Jordan, VP of marketing for Jive/Verity Records. "If you ship a lot of records, you don't get a lot back. Take Richard Smallwood's 'Adoration' abum. It was released April 19, 1997 and is still scanning 800 to 1,000 units a week."

According to Alexander-Stewart, "aside from bigger shipments, the biggest indication of gospel's stability and sustemance is that we're seeing 10,000 units a week being scanned on a gospel piece that doesn't involve Kirk Franklin-ie. Fred Hammond, Karen Clark or WOW Gosnel.

Cospel. "The question is: Can gospel feed its base as it crosses over into mainstream and still maintain its message? While people sometimes confuse rhythm for compromise, if the music maintains the gospel message, there is no compromise."



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IMAGE MAKEOVER Continued from page 46

DreamWorks, and savvy gospel pro-ducers Louis "Buster" Brown and Scott "Shavoni" Parker—underscores a growing receptiveness towards inclusion of gospel artists on hig-budget soundtracks, as well as a significant trend among gospel producers toward collaborations with artists outside the gospel genre.

Just last year, the Williams Brothers teamed with Stevie Wonder on a song and video on their 1997. "Still Standing" album, Word Records is hoping to tap Savion Glover on the fall debut of a group called New Direction. And Kirk Franklin & The Family's September release will feature Rance Allen, Fred Hammond and Donnie McClurkin, along with Mary J. Blige, Crystal Lewis and Done

Trin-i-ter 5.7

COMING SOON

CGI Records. "But if you can create a buzz in the other areas, radio will jump on the bandwagon. Today. gospel has become so multifaceted that, if you don't shake all the bushes. you're shooting yourself in the foot. We're encouraged to think outside of the how

Thinking outside the box has meant inclusion of their music on a CD being distributed by Gatorade to active individuals and a forthcoming romotion with Kentucky Fried Chicken that will make a gospel comnilation-one of four compilations provided through Platinum Enter-tainment-available for sale in franhises in Memohis, which has been designated as a test market.

"Corporations and other entities not normally associated with gospel are finding it profitable to align themselves with gospel music." Walker observes.

Such is the case with Revlon, who last year launched a National Choir Robe Competition after having sponsored CeCe Winans, "Alone In His Presence Tour" in 1996.

"Why gospel music? Gospel music is a major force in the African American community, which sends a positive message to millions of listeners", notes Marla Jones, VP of mar-keting for Revlon Professional "By supporting gospel music, we are helping send the message to consumers about inner as well as outer beauti

"When we started out, many of our clients were afraid to touch possed music because of the political associations of being associated with any form of religion. But corporate America is realizing the importance and the value of supporting the black church," reports Melanie Few, whose Atlanta-based firm, Results, Inc., counts Revion and Church's Fried Chicken among its corporate clients.

Kirk Franklin recently signed an agreement to open 15 Church's Chicken restaurants. (Franklin will become one of the firm's celebrity pitchmen)

The Internet is yet another source of gospel growth, though the majority of gospel executives admit that they are only now beginning to see how valuable a tool it can be

But for all its technical advances Walker and others are enthused about an even more exciting trend on the gospel front. "It's become almost fashionable for celebrities and athletes like Denzel Washington. Magic Johnson and Deion Sanders to admit that they have a relationship with the Lord," Walker maintains, "They are just about the best endorsements the gospel industry can get, and they've come free."

PRIME TIME

"We're in our prime," stresses Marvie Wright, marketing manager at Word Records. "It seems to be an effortless increase and multimedia is the wave, especially through the year 2000. Everybody will be forced to create more multimedia avenues in their marketing plans for the development of new artists. That means more money, but it will also mean more revenue and exposure

Such moves are paying off, B-P.ite Records dug deep for a concept video, directed by R. Kelly and starring Kirk Franklin, for its July debut of a new female trio dubbed Trin-itee 5:7. But before its official release, the lead single was logging airplay on urban stations and pre-orders neared 100.000

"We're learning to leverage our dollars more effectively with choices that have a multiplied effect in different venues, be it magazines or gospel

The Verity imprint will team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

tours," states Chuck Myricks, VP/GM for Word Gospel. "That's as long as we continue to play by our rules. We can't go mainstream and lose our distinctions. We don't just do music. We do gospel music.

GATORADE AND KFC

"These days, gospel is fitting a broader format," explains Hairstonbroader tornia, expants transcor-Harris. "What gospel marketers are finding is that not only do people who like gospel no longer fit the stereotype of what people once thought, but the same is true with gospel music. It just wasn't marketed in places where they could get it."

In years past, if radio didn't pick up on it, you dropped it and moved on to the next release," recounts Myra Walker, director of A&R for



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THE TREASURE



TRIN-1-TEE 5:7 FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR WALTER HAWKINS REV. JACKIE MCCULLOUGH KIRK FRANKLIN BOBBY JONES

Music



Artists & Music

Billboard.



by John Lannert

PRESIDENTE, NÚMERO UNO: Festival Presidente de Música Latina earned the highest gross in Amusement Business' Boxscore listing that appeared in the July 18 issue of Billboard.

The event, which took place June 26-28 at Estadio Olimpico Juan Pablo Duarte in Santo Domingo, the Dominican Republic, rang up \$1.6 million. Ticket prices ranged from \$10 to \$13.

Headlined by such big names as Sony Discos' Ricky Martin and Alejandro Fernández, BMG's Juan Gabriel, and WEA Latina's Maná. Festival Presidente drew three sellout crowds whose aggregate attendance was 155 000

Festival Presidente was promoted by Cárdenas/Fernández & Associates and Cervecería Nacional Dominicana, a brewing firm that makes Presidente beer.

WSKQ-FM, NÚMERO UNO: Though its 12-plus rating slipped 6.1-5.9, New York tropical station WSKQ-FM tied AC WLTW-FM for first place in Arbitron's spring '98 book. WSKQ's rise to the top marks the first time a Spanish-language station has reached No. 1 in the New York market.

STATESIDE UPDATE: Contemporary Christian

star Jaci Velásquez has signed a five-album, Spanishlanguage deal with Sony Discos. The label debut of the powerhouse 18-year-old singer, whose current eponymous disc on Myrrh topped Billboard's Top Contemporary Christian chart, will be a secular disc produced by Rudy Pérez.

Cuban bolerista Nico Membiela, best known for such hits as "Contigo Besos Salvajes," "Orgullo," and "Dos Vidas." died of heart failure July 13 in Hialeah Gardens, Fla. He was 84.

Rudy Treviño resigned his post as executive direc-tor of Texas Talent Musicians Assn., organizer of the Teiano Music Awards. He gave no reason for his resignation

Delia Orozco has been unped to associate director of Latin music for BML She was BMI's regional manager of Latin music.

CMT International has named María Gámez director of affiliate relations for Latin America. She was affiliate director of CBS Telenoticias, Latin America.

WTAQ-FM Chicago has switched format from regional Mexican to Radio Disney, a kiddle talk format. The station has been dropped from the list of reporting stations to Hot Latin Tracks, effective this

BMG's Cristian and Alejandra Guzmán are among the stars booked to play Reventón Super Estrella, a six-hour music festival to take place Saturday (1) at the Universal Amphitheatre in Universal City, Calif. Sponsored by KSSE-FM Los Angeles, Reventón also will feature scheduled sets from EMI Latin's hot balladeer Carlos Ponce and pop/dance labelmates Sentidos Opuestos: Fonovisa crooner Jordi: PolyGram Latino pop vocal groups Kabah and Caló; and Uni-





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Hot Latin Tracks COMPLED FROM A NATIONAL SAMPLE OF ARPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADID TRACK SERVICE TO LATIN MUSIC STATIONS ARE ELEC-AST AST HIS NEEK NKS. ARTIST TITLE * * * No. 1 * * * ALCIANDRO ECONANDEZ 1 CABLOS BONCE VICTOR MANUELLE SE ME ROMPE EL ALMA 3 3 POR MUJERES CDMO PEPE AGUILAR (1) 6 4 16 5 SERVANDO Y ELORENTINO ALIVIAME LOS TUCANES DE TUUANA DESDE QUE TE AMO 8 RICARDO ARJONA DIME QUE NO $\widehat{\mathbf{n}}$ * * * GREATEST GAINER * * * n -GISSELLE Y SERGID VARGAS PAZON ENCADENADO ME CON \bigcirc 19 24 ELVIS CRESPO (10) 21 THEONDICA LUIS MIGUEL (III) 10 L MIGUEL 6 St GRUPO MANIA CORAZONCITO (12) 13 16 GRUPD LIMITE . TH OPORTUNIDAD (13) ILIAN GARRIEL 14 11 13 ELVIS CRESPD SUAVEMENTE 15 RICKY MARTIN + VUE 16 12 10 BANDA MAGUEY QUIERO VOI VEE 17 14 21 REALING LATIN ROTELLA ENVENENADA (15) 17 22 NTO, TANTO ONDA VASELINA (19) 16 15 CHARLIE ZAA 20 18 22 SON BY FOUR (21) NEWS TITO NIEVES · COMO UN NINO CELOSO 22 15 14 AMOR MALDI INTOCABLE 27 32 JOAN SEBASTIAN GRACIAS POR TANTO AMOR (24 35 30 ME VOY A QUITAR DE EL MEDIO VICENTE FERNANDEZ 25 NEWP NO SE OLVIDAR ALEJANDRO FERNANDEZ 23 24 28 18 MANNY MANUEL POR EL AMOR NEWN ALEJANDRO SANZ • (28 DC.CHTPY 1000 ROSCO PARA SIEMPR 28 20 I DON'T WANT TO MISS A AERDSMITH 30 NEWB UIS DAMON Y DLGA TAND 31 20 ARABE DE PALO EL LADO OSCURO 32 25 FULANITO 33 NEWP DULCES BESC EL REENCUENTRO 34 NEW COSTUMBRES (35) NEW LOS INVASORES DE NUEVO LEDN A MEQUE ME 36 10 37 GRACIELA BELTRAN RUBAIMAPEREZ
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AUGUST 1, 1998

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Artists & Music

AUGUST 1, 1998

NOTAS

(Continued from preceding page)

versal Latino techno/pop outfit Moenia. A portion of the festival's proceeds will be donated to the National Hispanic Scholarship Fund.

OUTDOOR DELIGHT: Several top-flight Latino and Brazilian artists will take the stage during the closing weekend of the 28th edition of Lincoln Center Out-of-Doors. which is set to kick off Aug. 9.

Slated to perform Aug. 28 at Damrosch Park are hot Cuban act Son 14 and trombonist virtuoso Jimmy Bosch.

Mexican diva Eugenia León is scheduled to appear Aug. 30 at North Plaza; also booked to appear that day at Damrosch Park are Brazilian sirens Leila Pinheiro and Patricia Mary

CHART NOTES, RETAIL: After five weeks of playing second banana to Ricky Martin's "Vuelve" (Sony Discos), Elvis Crespo's "Suavemente" (Sony Discos) reclaims the headlining position of The Billboard Latin 50 on sales that jumped 16% to 8,600 pieces.

Though bumped back to second, "Vuelve" rose in sales volume from 7 500 units to 8 000 units The forth. coming single, "Perdido Sin Tf"-the best track on the disc-should spark even greater numbers.

"Suavemente," while retaining the top rung on the tropical/salsa genre chart for the eighth consecutive week, rockets 177-157 with a bullet on The Billboard 200, where the al-

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bum has spent seven weeks.

Similarly, "Vuelve," now atop the pop genre chart for 14 straight weeks, leaps 174-159 with a bullet on The Billboard 200. "Vuelve" has logged 21 weeks on the latter chart.

"Suavemente" and "Vuelve" continue to lead a sales surge that is most uncommon for the stateside summer months. Sales this issue are 109.500 units, compared with 66.000 nieces sold during the similar week in 1997.

Unlike summers past some record labels are keeping the sales heat on at retail with discount programs and robust advertising support.

Holding at No. 1 on the regional Mexican genre chart for the third week in a row is "Amor Platónico" by EMI Latin's sizzling grupo Los Tucanes De Tijuana, Also, EMI Latin's distributed label Disa keeps raising its profile on the regional Mexican genre chart, where it has had three titles for the fifth week in a row

Finally, Sony Discos would hardly seem to have enough space for its deep roster, but keep an eye on Onda Vaselina's peppy, rhythmic pop album "Entrega Total," which debuts at No. 50 on this issue's Billboard Latin 50. This polished, cleancut boy/girl crew from Mexico already has a top 40 hit on Hot Latin Tracks, "Te Quiero Tanto, Tanto, and its latest album is bursting with other breezy, anthemic love songs, including "Extragrande," "Un Pie Tras Otro Pie," and "Nunca Te Olvi-

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CHART NOTES RADIO: For the second straight week, there are no changes atop Hot Latin Tracks and the three genre charts. Alejandro Fernández's "Yo Nací Para Amarte" stays at No. 1 on Hot Latin Tracks for the third week running. EMI Latin holds down the top slot of two of the three genre charts for the third successive week, as Carlos Ponce's "Rezo" rides high on the pop chart for the sixth week in a row and Los Tucanes De Tijuana's "Desde Que Te Amo" does likewise on the regional Mexican chart for the third consecutive week

Sony Discos' hot salaero Victor Manuelle remains No. 1 on the tropical/salsa chart for the second consecutive week with "Se Me Rompe El Alma."

SALES STATFILE: The Billboard Latin 50: this issue: 109,500 units: last issue: 104,500 units; similar week in 1997: 66,000 units.

Pop genre chart: this issue: 42,000 units; last issue: 41,500 units; similar week in 1997: 22,000 units.

Tropical/salsa chart: this issue: 37,000 units; last issue: 34,500 units; similar week in 1997: 14,000 units.

Regional Mexican: this issue: 25,500 units; last issue: 25,500 units; similar week in 1997: 26,000 units.

LATIN TRACKS A-Z

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Australia's Shock Slashes Roster Label Reacts To Repeal Of Parallel-Imports Restrictions

BY CHRISTIE ELIEZER

MELBOURNE, Australia-Within a week of Australia's repeal of parallel-import restrictions (Billboard, July 25), Shock Records has announced it will slash up to 50% of its 100-strong roster. The acts are direct signings or on small indies Shock distributes.

The Melbourne-based company has also warned retained acts such as the Angels, Bodyjar, and Pearly Gatecrashers that advertising and marketing budgets will be tightened.

"It's already hard enough for new Australian acts to get retail space, and it will become even more so when stores will go for sure-bets of cheap cutouts and imports," says Shock co-managing director David Williame

Williams rejects claims by the Australian Consumer Assn. that Shock's move was "an outrageous stunt." Labels here have warned throughout the debate on parallel imports that lifting restrictions would result in cutbacks in all areas. of investment

HAMBURG-The independent

Williams says, "You need a longrange plan for recording budgets. I have to look forward six months or a year. It's no use pressing records that are just going to stay in your warehouse

In the first of a series of cutbacks in its distribution deals, Shock has terminated its agreement with Melbourne independent Corduroy Records

Corduroy has 10 acts from four cities. Its president, Nick Phillips, plans to approach other independents to form a distribution group. "Obviously, it will be harder to get our CDs into big stores like HMV and Sanity," Phillips says. "But our discs have never suited those shops anyway."

Record companies have continued to react with fury against the new parallel-imports legislation, which passed in the Senate in an unexpected early-morning session July 12 and was ratified by the House of Representatives three days later.

While some labels contemplate moving operations offshore, the Australian Record Industry Assn.

tional distribution network. Ac-

(ARIA) continues its call for Prime Minister John Howard to intervene. ARIA has announced it will campaign for the Labour Party-which has promised to repeal the legislation if returned to power-in the upcoming elections, expected in October. This has unbalanced some government backbenchers, two of whom have warned Parliament of the legislation's hurtful effect on artists

The major retail chains have yet to announce their policies. Market leader Sanity, with a 25% share and more than 150 outlets, declines to comment. Chris Walker, president of HMV's Asia-Pacific operations, rejects record company claims that labels will now sign less new talent. Walker says that the government's promise last year of a cut in CD prices of between three and seven Australian dollars was "fair" at the time, as the Australian dollar was then worth 74 U.S. cents. But with it currently at 62 cents, the Australian currency needs to rise in relative value by between 4% and 6% before imports from the U.S. are competitive, Walker concedes.

Woolworth's CEO here, Roger Corbett, says he expects CD pric to fall eventually. Matt Campbell, national merchandising and marketing manager of the 173-outlet Vox Retail, says, "I am yet to be convinced that there will be room for a price drop, but if it does make sense, then we will be the first to do 80.

Artists, though, are joining labels in keeping up the attack on the relaxation of controle on parallel imports. Melbourne musicians have held a formal protest meeting, and former Crowded House leader Neil Finn warned in The Sydney Morning Herald that as the rate of signing new acts drops, more musicians will be forced to live abroad.



Twice Ten. Ten years of BMG Music Publishing in the U.K. and 10 years of Paul Curran as its maneging director were marked at a party in London attended by such music industry executives and artists as Dave Stewart, Terry Hall, and Brian Ferry. Pictured, from left, are BMG U.K. COO Ratnam Bala, Curran, and James Wylle, manager of Stewart and Annie Lennox.

BMG A&R And Marketing Senior VP Henn Replaced By Two Executives

LONDON-BMG Entertainment International is putting a renewed focus on both A&R and marketing by, in effect, appointing two executives to replace Heinz Henn, who left the company in June.

Henn was senior VP of A&R and marketing. Now

Gary Dale has been named senior VP of international marketing, while current international A&R VP **Richard Sweret**

has been given responsibility for all A&R functions outside North America. Previously, some A&R there was handled by the marketing department.

DALE

Dale, currently VP of the company's London-based interactive and video unit, will assume his new New York-based post in September. Like Sweret, he will be responsible for all territories outside North America Both men will report to BMG Entertainment International president/CEO Rudi Gassner.

Gassner says, "I believe today's marketplace demands an intensi fied focus on global marketing strategies. I can't think of a better executive to make that happen for our artists than Gary. He has a terrific track record of being a visionary marketing executive and leader.

Dale joined BMG in 1994 as senior VP of multimedia-interna tional. In 1996, he became president of the interactive and video entertainment division. Prior to joining BMG, he was Asia-Pacific VP for the Walt Disney Co. (Buena Vista Home Video)

New York-based Sweret joined BMG International in 1996 from Arista Records, where he was VP of A&R.

In a related move, Goby Sappington, previously director of media relations for the international marketing department, has been appointed VP of international marketing. Sappington takes up the new post immediately and will report to Dale.

JEFF CLARK-MEADS



label and publishing group edel is cording to a company spokesman, planning to capitalize on the buoyedel's owner, Michael Haenties, ancy of the German stock market holder.

Edel Group Plans Public Offering

According to the company, the flotation is planned for October or November, with the music company's equity to be traded on the Frankfurt exchange.

by going public.

The flotation will result in a capital injection, though the size of this has not yet been finalized. The company is planning to use the money to extend its internawill remain the principal stock-Last year, the edel group posted revenue of \$130 million. The group has its own CD

manufacturing plant with an annual capacity of 20 million units via its subsidiary Optimal Tontraeger-Produktions.GmbH in Roebel in the German state of Mecklenburg-West Pomerania.

WOLFGANG SPAHR

International

CMA Awards Show To Get Euro Airing

This story was prepared by Mike McGeever, programming editor of Music & Media

LONDON-Overseas interest in the annual Country Music Assn. (CMA) Awards staged at Nashville's Grand Ole Opry is mounting, as a stream of European TV and radio broadcasters have confirmed their plans to cover the Sept. 23 event.

TV stations in the U.K (BBC2), the Netherlands (KRO), Sweden (STV), Denmark (TV2), Finland (YLE), and Norway (NRK) will air the awards in edited forms a few days after the show. Broadcasters in Germany. Austria and Switzerland are expected to be on board in the coming weeks.

Country artist Vince Gill will host the awards for the seventh year ru ning. He bas received more CMA Awards than any other artist. Karen Holt, CMA representative

for Benelux and Scandinavia, says, "European broadcasters are confirming their coverage of the awards earlier than ever this year. This will be the first time NRK will air the program, making for a groundbreaking Scandinavian sweep

National U.K. MOR public broad caster BBC Radio 2 will cover the show live as the highlight of its Country Music Week, Sept. 19-25. Public TV and radio broadcaster KRO in Holland is planning a night's viewing devoted to country music. Prior to the awards show, the network will screen "Sweet Dreams," a film about the life of Patsy Cline, and a documentary it produced on emerging Dutch country artist Ilse DeLange.

DeLange was recently signed to Warner/Reprise Nashville in a joint project with Warner Music Benelux. In cooperation with the local Universal Music office, KRO will release a compilation album featuring a selection of this year's nominees.

To take advantage of the European success of crossover acts such as



LeAnn Rimes and Shania Twain, the CMA is again setting up an awardsrelated retail campaign in the U.K. David Bower, the CMA's U.K./Ireland director, says, "This year has proven to be exceptional in garnering mainstream exposure for a number of country acts. The BBC's increased commitment to broadcasting and promoting the awards will provide a showcase for many more artists with crossover potential. This year's campaign [the second] will provide a vehicle for the music industry to take advantage of that."

Universal Music (U.K.) will again be on board, says managing director Nick Phillips. "We were very pleased with the results of last year's CMA campaign, which fully justified our expenditure," he says. "Artists like Trisha Yearwood, who bad albums out but weren't available for U.K. promotion, did well out of the exposure and retail activity

Aussie Artists To Memorialize Hunter

BY CHRISTIE ELIEZER

SYDNEY-Some of Australia's top artists will attend a celebration service for Dragon singer Marc Hunter, who died July 17 after a nine-month battle with throat cancer. His fashion designer wife, Wendy Heather, and his three children, aged 15, 9, and 7, were at his hedside.

Earlier this year, more than 80 musicians-including John Farnham; Jimmy Barnes; Tina Arena: and members of INXS, Men At Work, and Midnight Oil-held benefit shows in Melbourne and Sydney to pay Hunter's medical bills. The Sydney concert, in May, yielded a double CD and video titled "Good Vibrations" to raise further funds, as did a Dragon hits package through reissues label Raven.

Hunter, 44, was a flambovant and outrageous performer, and Dragon also created much attention for its offstage antics. Says Glenn Wheatley, manager of Farnham "I loved his irreverence and his unpredictability. He was truly one of the great rock

acts in Australian history."

Adds Hoodoo Gurus bassist Rick Grossman, "I first saw Dragon play to about 15 people in a pub at Coogee [in Sydney], and what I remember most is Marc's incredible attitude. He was so into the performance and gave it everything.

Guitarist Tommy Emmanuel, who layed with Dragon for a time, says, "When he sang from his beart, there was no one who had a tone and sincerity like him."

Hunter was born Sept. 7, 1953, in Taumarunui, on New Zealand's North Island. At 18, he joined bis elder brother Todd's band Dragon. The act's free-form progressive music was captured on two top selling 1974 albums on PolyGram New Zealand. Their onstage antics included destroying pianos and furniture, transvestite mime troupes, and mounting pigs' beads on microphones.

Dragon relocated in 1975 to Sydney, where its music became more radio-friendly. Between 1976 and (Continued on next page) newsline.

EMI GROUP CHAIRMAN Sir Colin Southgate rebutted criticism from shareholders about the recent 12 million pound (\$20 million) exit package for former CEO Jim Fifield at the company's annual general meet-

ing July 17 by saying that "he could have had a lot more under his contract." "We are not the highest payer in the industry, and we are the only one that pays on per-



formance," said Southgate. He confirmed that EMI Music Publishing Worldwide president Marty Bandier and EMI Recorded Music president/CEO Ken Berry-making their first public appearances at the meeting as EMI Group board members-have recently signed two-year rolling employment contracts (Billboard/Bu-letin, July 18). The EMI chairman said the company was still experi-encing weak sales in Asia. In Japan, where Southgate said "the situation is bad," EMI's joint venture, Toshiba-EMI, was managing to keep costs in control. However, restructuring there, he said, "would have to match local culture." MARK SOLOMONS

WARNER MUSIC INTERNATIONAL announced July 21 the appointment of Samuel Chou as managing director of Warner Music Taiwan, effective immediately. Chou was managing director of EEI Records, a joint-venture company between EMI Music Taiwan and a Taiwanese movie, video, and music company. Era Entertainment Ltd.; he also previously worked in the advertising industry. He takes over from Mark Lankaster, who has served as acting GM at Warner's Taiwan affiliate since April. when previous managing director Michael Yao left the company. Lankaster will return to Hong Kong, where he will resume his role as strategic marketing director of Warner Music Southeast Asia. Warner has languished in the Taiwan market since its local affiliate was created by Warner Music International's acquisition of a leading Taiwanese company, UFO Co. GEOFF BURPEE

SONY MUSIC'S ROMANIAN LICENSEE was physically attacked after complaining about piracy. Soren Golea, head of Bucharest-based Media Services, and his company's lawyer were assaulted July 15 as they left the government's copyright office in the city. They had been to the office to lay a formal complaint against a company they allege has been producing Sony-owned material without a license. Golea and his colleague were approached by two men who warned them not to interfere with the pirate trade. Golea was later treated in a hospital for a broken nose, and his colleague is reported to have had a gun placed to her head.

TEFE CT ARK MEADS

EMI RECOROS U.K. has named Chris Kennedy finance director, reporting to president/CEO Tony Wadsworth, effective immediately. Kennedy, who joined EMI in 1993, has been financial controller at EMI Records U.K. since June last year. He takes up the post vacated in April 1997, when Wallace Macmillan became senior director of finance at EMI International. Executive VP Ian Hanson had assumed the responsibility until now MARK SOLOMONS

IBM ANO NEC say they have developed the world's first effective digital watermarking standard to protect digital copyright content in media such as DVDs. A circuit that detects electronic watermarks will be incorporated into chips within DVD video players and the DVD drives of personal computers, making it impossible to play back illegally copied content. But the technology will allow home users to make one-timeonly copies so that TV programs, for example, can be recorded for later viewing. The two companies plan to present the new standard to the Copyright Protection Technical Working Group. STEVE MCLURE

ANGEL CARRASCO has been promoted to president of Sony Music Mex-



ico. He has been managing director of Sony's Mexican affiliate since 1994; he was previously VP of A&R at Sony Discos, which he joined in 1980 as a sales representative. Carrasco, who is credited with the Latin American success of Alejandro Fernández, Fey, Onda Vaselina, and Sony Music Spain's Monica Naranio. among others, reports to Frank Welzer, president of Latin America for Sony Music International.

MARK SOLOMONS

JAPANESE INDIE AVEX has named Shig Fujita assistant GM of international repertoire. He will report to director of international repertoire Haji Taniguchi. Fujita previously headed Toshiba-EMI's Intercord Japan department, where he oversaw the successful "Dancemania" series of releases. The label also announced that Taniguchi has added the title of managing director of music publishing at Avex subsidiary Prime Direction Inc. to his list of responsibilities. STEVE MACLURE

INTERNATIONAL EDITOR, IN. CHIEFE Adarm Hifuta RONAL DEPUTY EDITOR Them Dufy TROVAL MUSIC EDITOR Dominic Pride INTERNATIONAL NEWS EDITOR Just Clark-Meads SOCIATE EDITOR INTERNATION

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International

Canada

India Faces 'Cover' Dilemma

BY NYAY BHUSHAN

MUMBA1—The Indian music industry is having to grapple with a uniquely Indian problem at the same time it counters the global scourge of piracy.

This country's hage and successful film industry-known affectionately as Bolly wood—and the mammoth sondtrack album market It has span off has produced the longstanding headache of ocver versions and plagiarism. Cover versions are a problem because of their capacity for undermining sales of the original work and diluting Ita artistic integrity; plagiarism is a problem because, in its way, it is piracy.

The '90s has seen a range of debatable cover versions of popular filmbased catalog hitting the market in the wake of U.K. DJ/producer Bally Sago's 1994 breakthrough hit here, "Bollywood Flashback" (Columbia), which featured modern remixes of some of filmland's popular tunes.

Vijay Lazarus, president of the Indian Music Industry (1MI), says, "When it comes to plagiarism and cover versions, IMI has to work within the framework of the Indian copyright law, which allows cover versions.

"Previously, a cover version could come out within 15 days of the original recording, "he adds, "but now that period has been extended to at least two years from the date of recording. But, all said and done, cover versions do allow new singers to break into the market with established songs."

Sanjay Tandon, director general of the Indian Performing Right Society (IPRS), elaborates, "Plagiarism and cover versions are two different things that the industry doesn't understand-the former is without permission, the latter is with permission. I would still say that in India, all cover versions are illegal because of various factors. One, creators think that mentioning Section 152(1) J of the Copyright Act [which pertains to cover versions] on the inlay card is enough, which is not so. And, second, the major issue is the original owner's moral right. Today, any composer can abuse another artist's work

"Date one of Bally Sagoo's remixs. 'Chura Liya' The original composer, the late R.D. Burman's estate, can take an injunction and ask for damages, as the cover may have changed the tune and content from the original. The Copyright Act says major alteration is not allowed. In the West, if they redo a song inside out, they do so with the permission of the original owner to make it trendy for the current market. This doesn't happen in the Indian industry, as artists are not bothered with such legal issues, being busy with their creative pursuits."

The cover-version gold rush has definitely exposed the exploitative nature of the business since the original artist's moral rights are still under-exploited. Continues Lazarus, "We have to educate our copyright holders and writers shout their moral rights. What happens in legal terms is that they pass on or sign on rights to the producer, who in turn signs it off to the record company."

The Copyright Act, Section 152(1), clearly defines the parameters of cover versions. In addition to the twoyear period, the section states that it is compulsory to obtain permission from the original copyright holders for javut of injuk cards to avoid misleading the public. It also states that for every unit manufactured, the original owner should be paid a pernit 5% royalty of the selling price.

But such payments are not happening, says Trandon. "Nevertheless, to be fair," he adds, "it the original owner does not check with the company to see how many actual units are sold, then you can't catirely blanne the companies. Most of bolywithout programs hooks of accounts, which is unfortunate. This is definitely a very serious issue, and the international business is losing a lot of revenue."

Plagiarism of international hits has also come to light in the wake of increased exposure to foreign artists via satellite TV So why is the international business losing out on possible revenue? "The Indian Copyright Act is one of the best in the world, even better than in the U.K., in my opinion," says Tandon. "Plagiarism is a criminal offense with a minimum six months' jail. International companies always complain that their tunes are ripped off, but we tell them to fight it out in court, as it is an individual matter and IPRS can only give its opinion and help them in arbitration. We are negotiating with IMI to understand the situation because it doesn't work in the favor of the companiesbecause 1 am for a situation where these things should be started off on a collective basis.

"For example, if everyone understands that to make a cover version you have to take IPRS permission, then the problem can be controlled. But today, if you have an honest person wanting to do it correctly, there is nobody that can give permission."

AUSSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dragon had 11 top 20 hits, including the chart-toppers "April Sun In Cuba," "Get That Jive," "Rain," and "Are You Old Enough."

Five of nine albums, issued through Sony, PolyGram, and BMG, were certified platnum, for sales of 70,000. Some, like "This Time," "O Zambezi," and "Dreams Of Ordinary Men," are classics. The act toured the U.S. in 1978, when it was signed to Portrait, and in 1991 it opened for Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received positive reviews for his appearance in the musical "Rasputin."

Hunter was diagnosed with cancer in November.

Blue Rodeo Front Man Steps Out Jim Cuddy Is Band's Second Member To Record Solo Set

BY LARRY LEBLANC

TORONTO—Blue Rodeo front man Jim Cuddy is amused that many people presume his 14-year-old neo-country band will soon be history because of the release of his first solo album, "All In Time," due Sept. 8 from WEA Records.

Rumors of the hand's breakup have long circulated due to alleged conflicts between Cuddy and Blue Rodeo's co-founder and co-writer, singer/guitarist Greg Keelor. These rumors started in full force in February 1997 when Keelor issued his own solo album, "Gone" on WEA.

Competitiveness between the two has sharply defined Blue Rodeo through such WEA albums as "Outskirts" (1987), "Diamond Mine" (1989), "Casino" (1990), "Lost Together" (1992), "Five Days In July" (1993), "Nowhere To Here" (1995), and "Tremolo" (1997).

The pair met in 1971 at North Toronto High School, Prior to forming Blue Rodeo in 1984, they worked together in the Hi-Fi's (1978-81) and Fly To France (1981-84).

While Caddy readily admits to having har amgor articis can busisness differences with Keelor in the past, he says their disputs are misunderstood by others. "We're legendary fueders, but we're also legendary maker-appers," he says. "Greg and 1 have is noth tak keeps us close and able to saicker about the life we're led. When we first started its we're led. When we first started competitiveness that was part of the competitiveness we're burned out a lot of that competitiveness.

"Perhaps the hardest time for us was the touring of 'Five Days In July' and the recording of 'Nowhere To Here,' " Cuddy continues. "We knew we wanted to change [musically], but didn't know how to. We came as close to breaking up as we ever have."

Cuddy says he initially was threatened by Kesler's decision to record an album without he group, but he later felt encouraged to do his own recording. The album, however, failed to make an impact commercially. "Greg had decided to do a solo record on his way back from India, and I felt maybe he might want to go off on that tangent for good." he says.

The layoff period for Blue Rodeo that was prompted by sessions for Keelor's album enabled Cuddy to work on songs for both the band's "Tremolo" set, released in July 1997, and for "All In Time." However, when he began writing songs for his album, Cuddy knew it couldn't be released until this year so it would not conflict with those two albums.

Through the fall of 1996, Cuddy wrote songs for what became "All in Time." Then he wrote songs for "Tremolo" and recorded with the band in the winter of 1997. In late spring of '97 he wrote once more for his solo record.

"There were three varied [songwriting] sessions," says Cuddy. "In the first session I wrote a Lost Gonzo Band set of songs for myself. Next there were Blue Rodeo songs [for "Tremolo"], which were back to [choir-styled] voices. Then, realizing, my record needed some [rock-styled songs] and different emotions, I wrote songs like 'All In Time' to have some balance."

From the start, Cuddy knew exactly what style of music he wanted for his album. "I wanted to be like the Lost Gonzo Band and like Wilco when they had fiddle and pedal steel." Executives at

Warner Music

Canada were im.

mediately im-

pressed by Cud-

dy's early demos.



"Jim knew what he was going to do, and we had a good idea, too."

says Dave Tollington, senior VP of Warner Music Canada. "It's a great album with great songs."

The album's leadoff single, "Disappointment," is being issued to Canadian radio Aug. 4. An Ulf-directed video of the track will be released to Canadian video outlets Aug. 18.

In the fall, Cuddy is scheduled to tour Canada with his own band in support of his album.

"We're not treating 'All In Time' as a Blue Rodeo record; it really is a solo album by Jim, says Candy Higgins, marketing manager of domestic repertoire at Warner Music Canada. "His always written very accessible songs, but this is quite a mainstream record."

While Blue Rodeo's catalog is available in the U.S. through Sitre Records, Cuddy says there are no plans as yet to release his album there. "I want to find out what (Warner Music) people think of it and what they'll do with hi," he says. "Once I determine that, I think it will have a home [in the U.S.], mostly likely with a Warner-affiliated company." Recorded at Chemical Sound here and produced by Cuddy and John Whynot, the album features backup from Colin Cripps (guitary, Gavin Brown (druma), Melanie Doane (fidley), Blue Rodeo's Bazil Donovan (base) and James Gray (keyboards), and Wieo's Jaff Tweedy (guitar) and Jay Bennett (banjo and piano). Adhitionally, there are backup vocals by Crash Vegas' Michelle McAdorey and Weejng Tile's Surah Harmer.

Following the sessions hast year, Whynot took tracks to Ocean Way Studio in Los Angeles to mix. "Mixing drives me nuts." asys Cuddy. "(On my own) I'd end up with 14 mixes of songs. 1 let John do his work. Sometimes John would aruprise me (with a mix] I wouldn't have expected, or sometimes he'd do exactly what I'd asked. He never sent me a choice."

Cuddy admits to having difficulty letting the album go. "I got addicts to tinkering with It," he says. "It was hard to leave alone because it was such an enjoyable project. I was sad when I was finished because it was such a great experience. I'm also acutely aware that it came together in a way that will never happen again."

The sharp contrast to Bive Rodeo recordings, Cuddy 5 11-song contryrected styled debut is more focused and controlled. It is largely centered on this bell-like vocas, and the songs are more personalized. "There's nothing less clanoring [but my voice] for attention," explains Cuddy. "With Bive Rodeo, it's difficult to have a single voice telling a story. Bive Rodeo is more a choir of voices."

With 'All In Time' wrapped up, Cuddy welcomed working throughout this summer with Bute Rodeo. 'Bue Rodeo is like a house full of kids going, 'Look at me.' Having the house empty was beautiful for a while. I missed all the commotion and twists and turns of Blue Rodeo. I wanted to go back to that. I'm used to having a house full of clamor."

Blue Rodeo Rides High In Popularity

TORONTO—Formed in 1984 and initially established in bars in the Queen Street West district of Toronto, Blue Rodeo has long been one of Canada's leading acts.

"Blue Rodeo is an institution in Canada," says Dave Tollington, senior VP of Warner Music Canada. "Their catalog continues to sell well."

Anchored by pure-voiced vocals and the songs of its co-founders, guitarists/vocalists Jim Cuddy and Greg Keelon, the quintet consists of keyboardist James Gray, drummer Glenn Milchem, bassist Bazil Donovan, and Kim Deschamps on pedal and lap steel guitar.

Despite its stature in Canada, including winning Juno Awards for top group in 1989-91 and in 1996, Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music Canada, its catalog has bounced around various Warner-affiliated labels in the U.S., which probably has affected its impact there.

Atlantic Representation of Mutskirta" (1987) and "Diamond Mine" (1989); EastWeet/Atlantic issued "Casimo" (1990) and "Lost Together" (1992), "Five Days In July" (1993) and "Nowhere To Here" (1985) were issued by Discovery, and "Tremolo" (1997) was issued by Sire.

Although Blue Rodeo has recorded several tracks for another studio album, its next release will be a live album culled from last year's Canadian tour. "An Evening With Blue Rodeo" is due in early 1959.

"It's a monster task culling down 70 shows, 210 hours of music," says Cuddy. "We didn't realize it was going to be as hard as it is."

HITS OF THE WORLD.

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15	19	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SOWY CLASS-		18	WITT BAYREUTH 1 ENC	14	14	THE VERVE URBAN HYMNS HUTWRON	14	14	SHURIK'N OU JE VIS DELABILAVION
		CAL	14	20	NEX GLI AMICI E TUTTO IL RESTO LEI WEA	15	8	VARIOUS ARTISTS MINISTRY OF SOUND-CLUB-	15	5	BEASTIE HOYS HELLO NASTY OVERSALISION
18	10	KYOSUKE HIMURO COLLECTIVE SOULS-THE	15	NEW	RICKY MARTIN VUELVE COLUMBA	1 13	1.0	BERS IBIZA MINISTRY OF SOUND-COUR-	16	13	CELINE DION LET'S TALK ABOUT LOVE COLUMNA
	1.11	BEST OF BEST POURDOR	16	12	FALCO OUT OF THE DARK (INTO THE LIGHT) IM	16	NEW	BLONDIE ATOMIC-THE VERY BEST OF DM	17	15	BRANDY NEVER S-A-Y NEVER ATLANTICAASTWEET
17	18	VARIOUS ARTISTS NOW 8 TOTHER AND	17	NEW	NEK IN QUE WIA	17	15	ALL SAINTS ALL SAINTS LONDON	18	12	SUPREMENTM SUPREMENTM INC
й.	14	MASAHARU FUKUYAMA SING A SONG ING MAN	1.56	1.8	WOLFGANG PETRY ALLES ANOLA	1 10	12	BOYZONE WHERE WE BELONG POLYDOR	19	NEW	TURI BUENAVENTURA HERENCIA AFRICANA HE
19	12	DEEPS LOVE IV PONER LDC	1 19	NEW	DESTREE SUPERNATURAL CPC	19	1 11	FIVE FIVE RCA			
20		COCCO KUMULUTA VICTOR	20	14	CULTURE BEAT METAMORPHOSIS COLLARDIA	20	12	VARIOUS ARTISTS IBIZA ANTHEMS TELETAN	1 20	16	MADONNA RAY OF LIGHT MINIFICANICA
~	1 10	COLO NOMOLOTA VIGOR	20	1.14	CULTURE BEAT MELANIOHPHOSIS COLUMN	1 50	1 15	WARRAND ARTIBLE IDECA ANTHEMS TELSTAR	1 50	1 10	I WARDOWNA HOLL OF CIGHT MACHOWICA
			1.10			1			1.000		
٠A	NAD	A (SoundScan) 05/01/98	NE	THE	RLANDS (Shotting Mega Top 100) 07/25/98	AL	SIR	ALIA (ARIA) 07/26/95			(Musica e Dischi/FIM0 07/20/98
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THIS LAST THIS LAST THES LAST THIS LAST SINCLES SINGLES SINGLES SINGLES THE CUP OF LIFE MARIA RICKY MARTIN COUR THE BOY IS MINE BRANDY & MONICA ALANIC CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-DE BESTEMMING MARCO BORSATO POUDOR 1 2 THE MUSIC LUKE ALEUA OWNER AND ADD THE BOY IS MINE BRANDY & MONICA WARKED INSONY INS GDD GDD DOLLS WCAMMINER GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MCHLE FEATURING DU DIRTY BASTARD & LIFE DES'REE INC WITH THIS RING LET ME GO MOLELLA & PHIL JAY 5 NIET OF NOOIT GEWEEST ACOA & DE MUNNIE 3 BE CAREFUL SPARKLE FEATURING R. KELLY SPACEMAN DANCE (BENIN) DIE NAVED 1000 4 6 SPACEMAN DARCE (REMIT) BIT NARED AGA YOU'RE STILL THE ONE SHANIA TWAIN MERCIRY NEVER EVER ALL SAINTS (DADARTAR) GNETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING DL'DIRTY (BASTARD & INTRODUCING MYA INTERSCOPEUNIVERSAL THE BOY IS MINE BRANDY & MONICA 4 FLISIR GIGI D'AGOSTINO MITHARIT 4 3 LA COPA DE LA VIDA RICKY MARTIN COLUMBA VIEWA WE LIKE TO PARTYL VENGABOYS JOINTA GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL DIRTY BASTARD & 5 87 HYSTERIOUS TIMES CASHI INT LASTWESTWEATHER NIGN THE LIGHTHOUSE FAMILY POLYDORPOLYDAW LAST THING ON MY MIND STEPS INFLIGENTOW ě 5 HORNY MOUSSET VS. HOT 'N' JUICY KINL INTRODUCT INTRODUCING MYA UNIVERSAL LA COPA DE LA VIDA/THE CUP DE LIFE RICKY 01870045 INTRODUCING MYA museum , , ALL MY LIFE K-CI & JOJO UNIV 6 RESTLESS NEIA NEW MUSIC ADIA SARAH MCLACHLAN NETTWERS MAKE IT HOT NICOLE EASTWESTERS IT'S LIKE THAT RUN D.M.C. VS. JASON NEVINS COME WITH ME PUFF DADDY FEATURING JIMMY PAGE LPC MARTIN (8 9 1D NEW WHEN THE LIGHTS GD OUT FIVE MAG THIS IS HOW WE PARTY S.D.A.P. DOUMBARDAY SECOND SOLUTION/PRISONER OF SOCIETY THE ē. 12 IT'S LOVE GAYA 1+06LOBAL HET NO TENGO DINERO LOS UMBRELLOS VIRGINITARE 8 в 1D 1D 19 FREE BACON POPPER BOMBSHIFA BARE KISS THE RAIN BILLE MYERS LANCEAL SUDDENLY GALA DO IT VOMBLIANTIAL 14 PAGE EPIC SECRET LOVE ROMED DUREDD WNEN THE LIGHTS GO OUT FIVE AMENA TURN IT UP/FIRE IT UP BUSTA RHYMES 16 10 12 11 COME WITH ME PUFF DADBY FEATURING JIMMY 12 8 9 GOT THE FEELIN' FIVE must CARNAVAL DE PARIS DARIO & wannen 11 10 13 1D 9 PAGE EPICTONY CRUSH ON YOU AARON CARTER 194005 12 14 TRULY MADLY DEEPLY SAVAGE GARDEN COUMER TOO CLOSE NEXT IN GO DEEP JANET JACKSON WRITE 11 RE 12 HIGH THE LIGHTHOUSE FAMILY POURDOR ALA DAY RE-PLAY POURDA 13 14 18 TURN BACK TIME AQUA UNVERSAL I KNOW WHERE IT'S AT ALL SAINTS UNICONFORM 15 13 HIGH THE LIGHTHOUSE FAMILY POURDOR CERCAMI RENATO ZERO EPIC 13 14 ii ii COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC AVA ADDRE SMASHING PUMPKINS WIGH 14 18 10 LUV-THANG SIMONE JAY YEARY GHETTO SUPASTAR (THAT IS WHAT YOU AN YOU'RE STILL THE ONE SHANIA TWAIN MERCURY INTERGALACTIC BEASTE BOYS ON HOW DO I LIVE LEANN RIMES MERCURY 15 18 17 18 15 15 16 14 16 SEX AND CANDY MARCY PLAYGROUND ON YOU'RE STILL THE ONE SHANIA TWAIN 14 14 NEW 18 15 RE 18 RAY OF LIGHT MADONNA WARNER BROS HOW DOES IT FEEL TO BE ON TOP ENGLAND NEW PRAS MICHEL FEATURING OU DIRTY BASTARD & 18 FOLLOW THE LEADER THE SOCA BOYS HE BALLET NEW HERCHTTPOLYDRAM POLYESTER GIRL REGURGITATOR EASTWEST BIG MISTAKE NATALLE IMBRUGLIA EMS INTRODUCING MYA UNIVERSAL/WTERSCOPE 13 17 18 19 20 19 CARNAVAL DE PARIS DARID G WEA MUSIC SOUND BETTER WITH YOU STARDUST MY ALL MARIAH CAREY COULMEN 19 20 NEW 16 LIFE DESREE INC CASANOVA ULTIMATE KAOS MERCURY NEW 17 17 11 DC. FUEL METALLICA VERTICO/POLYDRAM C'EST LA VIE B"WITCHED EPICSONT 2D 18 TOO CLOSE NEXT AND A WHO AM I BEENIE MAN VI GONE TILL NOVEMBER WYCLEF JEAN COUMMA AL DUMOS 19 15 ALBUMS MATCHEDX 20 YOURSELF OR SOMEONE LIKE YOU RE 20 1 ACDA & DE MUNNIK ACDA & DE MUNNIK SMART AL IN MAS BEASTIE BOYS HELLO NASTY DA ALBUMS MINA CELENTANO MINA CELENTANO ITI MUSIC LOTACTIVALING EXASTLE INDERIGUAL LEFT OF THE MIDDLE and NATALIE INDERIGUAL LEFT OF THE MIDDLE and SOLINDTRACK CITY OF ANDERS WAXAWARD SOLINDTRACK GREASE POSTORPOSTIMUM RECY MARTIN VULLY COMMENSION NELLENN TRY WHISTLING THIS DAY MIDLE FINN TRY WHISTLING THIS DAY MIDLE ACTUAL COMMENSION 2357 TAL TOUCH THIS WAY BAG 883 GLI ANNI III VASCO ROSSI CANZONI PER ME DAI RENKTO ZERO AMORE DOPO AMORE I PROPOLIENC 5 NEW THE TRACICALLY NIP PHANTON POWER INCOME FIVE FIVE MAS BRANDY NEVER S-A-Y NEVER WARNER 234587 à BRANDY NEVER S-A-Y NEVEN W ROMED ROMED DURIED K'S CNDICE COCOON CRASH DO 2 NEX BEASTIE BOYS HELLO NASTY OF 4 87 VARIOUS ARTISTS NOW! 3 NOW 6 10 NEK IN DUE WEA SOUNDTRACK ARMAGEDDON COLUMBIA SPICE GIRLS SPICEWORLD WROW SMASNING PUMPKINS ADORE VIGH BACKSTREET BOYS BACKSTREET'S BACK VIEW 8 9 10 EMMA SHAPPLIN CARMINE MED IM 67 6 9 14 VENGABOYS UP & DOWN 20MMA BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL 9 AQUA AQUARIUM UNIVERSAL KYLIE MINOGUE INIPOSSIBLE PRINCESS MUM SOUNDTRACK CITY OF ANGELS WHITER BRANDY NEVER S.A.Y NEVER ATLANTIC AQUA AQUARIUM UNITERAL 8 ŝ. PINO DANIELE YES I KNOW MY WAY CONTASTINEST SACRED SPIRIT INDIANI WHEN ű 12 . CLUB MINOR MIDNIGHT DIL REDNECK WONDERLAND COLLAR 11 12 13 15 12 8 CELINE DION LET'S TALK ABOUT LOVE COLLARIA BLOF HELDER DAI ROLLING STONES THE SINGLES COLLECTION MOR-10 10 8 RICKY MARTIN VUELVE COLUMNA MIGNIGHT DR. REDNECK WONDERLAND MASSIN SMASSHING PUMPKINS ADORE VIRIN SPICE GIRLS SPICE WORLD VIRIN SOUNDTRACK GDDZILLA EPOTION REGURGITOR UNIT CHEMISTRANSI REGURGITOR UNIT CHEMISTRANSI RECKSTREET BOYS BACKSTREET'S BACK SOUNDTRACK GODZILLA ENC SOUNDTRACK BULWORTH INTERSC MONICA THE BOY IS MINE ANDIA 11 10 DESTREE SUPERNATURAL INC. ... iD INTERCORE 12 11 ARTICOLO 31 NESSUNO moontovita 12 13 14 15 11 NEW 12 BARENAKED LADIES STUNT REPRISEMENTER 17 ERYKAN BADU LIVE u 13 14 FIVE FIVE REASING RECORDS 9 10 13 14 14 15 SIMPLY RED BLUE CODEATIVET NEW 15 13 EROS RAMAZZOTTI EROS MAS 14 ALL SAINTS ALL SAINTS LONDONISLAND 15 16 19 MADONNA RAY OF LIGHT WARKER THE LIGHTHOUSE FAMILY POSTCARDS FROM 16 17 BACKSTREET BOYS BACKSTREETS BACK JOEAN BROOMSON THE LIGHTHOUSE FAMILY POSTCARDS FROM HAVEN ROUSE ATTACK MEZZANING VIEW MASSING ATTACK MEZZANING VIEW SAMILA TWAIN COME DO YOTE INSCRIPTION SOURDTACK THE WIDDING SINGLE MEXAMINEN MAXWELL LINERY COLUMNED 18 99 POSSE CORTO CIRCUITO ACAMAS NEW 15 14 MADORNA RAY OF LIGHT WARREN MOS. SAVAGE GARDEN SAVAGE GARDEN COLUMBA 'N SYNC 'N SYNC RCA 16 RE 17 13 LENNY KRAVITZ 5 votice 16 NEAN 15 18 R£ JANTJE SMIT HET LAND VAN MUN OROMEN MEN 17 20 18 17 19 15 20 NEW 18 18 MICHELE ZARRILLO L'AMORE VUOLE AMORE IM NOREAGA N.D.R.E. TOMAY POR 18 DE. ANDUK TOGETHER ALONE OND MUSIC 19 19 20 RE ALEXIA THE PARTY DANCE POOLSON 19 RE 19 NEW 20 RE SOLID NARMONIE SOLID HARMONIE ZOMBA 20 17 SMASHING PUMPHINS ADORF while MORCHEERA BIG CALM CHINA DECORDE

Hits Of The World Is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

	1	TS OF TH		=	WORLD
<		HART 0501/95 MUSIC	I CD	e Ain	N U E D
		MARI 0501/95 A MEDIA			(APYVE/ALEF MB) 07/15/98
HES.	WEEK	SINGLES	WEAR	LAST	SINGLES
1	1	CHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL DIRTY BASTARO & INTRODUCING MYA INTRECOVE LA CORA DE LA VIDA RICY MARTIN THETHARCOLLING	1 2	11	HAPPY WORLO BLUE 4 U DANCE NET DWG CORAZON PARTIDO REMIKES ALEJANORO SANZ
		PRAS MICHEL FEATURING OU DIRTY BASTARO &	2	2	CORAZON PARTIDO REMIKES ALEJANORO SANZ
2	2	LA COPA DE LA VIDA RICKY MARTIN TRITINGCOLINE	L 1		CINNE THA POWER MCIOTON INCOME
			3	NEW	GIMME THA POWER HOLDTOY UNITERAL STAND BY ME 4 THE CAUSE RCA WHY CAN'T WE BE FRIENDS SMASH NOUTH UNIT
3	3	THE BOY IS MINE SRANDY & MONICA MUNIC	ŝ.	NEW	WHY CAN'T WE BE FRIENDS SMASH NOUTH LIN
2	NÊW	THE BOY IS MINE SRANDY & MONICA ALANIE LIFE DESTRUE SONY 52 LA TRIBU DE DANA MANAU POLYDOR DEEPER UNDERGROUND JAMIROQUAI SONY 52 COME WITH ME PUFF GADDY FEATURING JIMMY			VERSAL
8 7	NEW	OFEPER UNDERGROUNG JAMIROQUAL SONTS2	5		PANTERA EN LIBERTAD MONICA NADANIO AND
7	9	COME WITH ME PUFF GADDY FEATURING JIMMY	l á l	2	TRAIN UNOROP SUITEMUSE PANTERA EN LIBERTAD MONICA NARANJO ENC LA COPA DE LA VIDA RICKY MARTIN COLUMINASIO
8	4	PAGE INC IMMORTALITY CELINE DION FEATURING THE BEE			
	1.1	GEES IPICIOLIMBIA	9	8	CORAZON PROHIBIDO GLORIA ESTEFAN ENC
9	6	CARNAVAL DE PARIS DARIO C ETERMANEA PATA PATA COUMBA INCA	10	°	AL RUMS
10	NEW	PATA PATA COUMBA sca			
		ALBUMS	1 2	1 2	GLORIA ESTEFAN GLORIA! DIC MANDLO GARCIA ARENA EN LOS BOLSILLOS ANO-
1	11	BEASTIE BOYS HELLO NASTY GRAND POWLCAPITOL	1.1	1.1	
2	3	BUSITY BUTS INCLUDING IT UNDER	3	3	ALEJANDRO SANZ MAS WAA RICKY MARTIN VUELVE COLLININA RADIO FUVURA MEMOTIANE CEL FORVENI, ANNUA INIÑA PASTORI ERES LUZ ANDIA
4	6	RICKY MARTIN VUELVE INSTANCOLUMINA	4	4	RICKY MARTIN YUELVE COLUMINA
5	7	EROS RAMAZZOTTI EROS 000	8	NEW 5	MASIC PLYJRA MEMOUVE CEL PORVENUS ANOLA
	8	CELINE DIGN LET'S TALK ABOUT LOVE ENCOULIN	5	NEW	FRANCISCO CESEEDES VIDA LOCA MAINTE
7	NEW	SOUNTEACK OPEASE anyme	L á .	8	FRANCISCO CESPEDES VIDA LOCA WARNER MODERN TALKING BACK FOR GOOD AROLA
â	5	SOUNDTRACK GREASE POLYDON THE LIGHTHOUSE FAMILY POSTCARDS FROM	1 9	12	MOLOTOV LOONDE JUGARAN LAS NIÑAS? UNIVER-
		HEAVEN WEDGEDITORY SALD AND A SAL			
9	4	SMASHING PUMPKINS ADORE HUMMON THE CORRS TALK ON CORNERS 143LAMATUMIC	10	6	PECOS GRANDES EXITOS Y UN HAR DE CORA- TONES, enc.
10	1 10 1	THE CORNE INCH ON CORNERS HELOWARDANTC			
		SIA (RIM) 07/21/98	HO	NC I	KONG (IFPI Hong Kong Group) 07/12/98
		31A (RIM) 07/21/98	nu	nu i	NORTO (IPPI Hong Kong Group) 07/12/98
185	LAST	ALBUMS	THES	LAST	ALBUMS
	(MERN)		WEDH	WEEK	
1	1	VARIOUS ARTISTS ALLED OLA OLE! THE MUSIC	1	3	DANIEL CHAN HOLIDAY POLYSIAM
		OF THE WORLD CUP sow	2	8	HACKEN LEE HACKEN BEST 98 EMG
2	2	SITI NURHALIZA ADIWARNA SUMM	3	2	VARIOUS FILE OF JUSTICE COLLECTION DM
3	6	THE MOFFATTS CHAPTER 1: A NEW SEGINNING	4	2	GRACE IP IN YOUR ARMS 3 MITTO
	1 1	DH	1 8	141	EKIN CHENG SENSES and
4	NEW	911 MOVING DN EM	12	5	MCKY CHELING RELEASE YOURSELF POLYDAM
5	5	VARIOUS ARTISTS FRESH waanda	17	l i l	AARON KWOK IN THE WIND WARKE
6	NEW	JACKY CHEUNG RELEASE YOURSELF POORGAM	1.		FASON CHAN FASON CHAN'S HAPPY DAYS CAPTUR
7	3	RICKY MARTIN VUELVE SONY		9	
в	9	BOYZONE WHERE WE BELONG POLYGRAM			ARTISES
9	4	SOUNDTRACK CITY OF ANGELS WAINER	9	6	LEON LAL I LOVE YOU SO MUCH SOWY
10	7	THE CORRS TALK ON CORNERS WARMER	10	RE	WYNNERS MUSIC IS LIVE POLYDRAW
D	LAN	in .	DE	LGIL	
		D (RMA/Chart-Track) 07/16/98			(Promusi) 07/24/98
15	LAST	SINGLES	THE	LAST	SINGLES
1	1 3	CHETTO SUPASTAR (THAT IS WHAT YOU ARE)		6	PATA PATA COUMBA INAMISANOLA
•	1 1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL ORTY BASTARO &	1.2	1	LAST THING ON MY MINO STEPS INCIDMENTOLOGY
		THE BOY IS MINE BRANDY & MONICA	1 -		
3	1 2	C'EST LA VIE S'WITCHED DHC	3	NEW	LA TRIBU OF DANA MANAU ROUDON GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' OIRTY BASTARO &
3	2	THE BOY IS MINE BRANDY & MONICA	4	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)
	NEW	CAFF DEL MAR 'OR ENERGY 52 WOLLDWOOD			PRAS MICHEL FEATURING OU DIRTY BASTARO &
45	4	GOT THE FEELIN' FIVE ICA	۱.	2	INTRODUCING MYA UNIVERSAL KAROLITER PLOP HET PLOPHED STUDIO 1000015
B 7	6	CARNAVAL OF PARIS OARID G ETERNALINEA	5	3	KABOUTER PLOP HET PLOPLIED STUDIO 100PCO
	1 8 1	HORNY MOUSSET VS HOT 'N' JUICY AM	6	6	GOT THE FEELIN' FIVE ROAMING-ARICLA
89	NEW	BECAUSE WE WANT TO SHILE INVOLVENING	Ĭž	4	ALL MY LIFE K-CLA JOJO UNIVERSE
10	7	Allanticolativest CATE DEL MAR 98 ENERGY 52 Hool d-echs GOT THE FEELINF FINE K.A. CARNINAL OL PARIS GAROG G TERMANEA HORNY MOUSSE T 54 HOT TV JUEY AMA HORNY MOUSSE T 54 HOT TV JUEY AMA HISTS 15 198 ASLANI (201 BECAUSE WE WANT TO SULE INVOCENTIONS SEC ON THE BECAN I 5-900M CONTON	8	NEW	ALL MY LIFE K-CI & JOJO UNVERSE. FRIGHT TRAIN ROBBIE TRONCO INCLANDIS
	1	ALBUMS	9	NEW	THE BOY IS MINE SRANDY & MONICA
1	11	VARIOUS ARTISTS FRESH HITS 96	10		ATLANTCHMENT
	1 . 1		1 10	1.4	
2	4	TRACY CHAPMAN TRACY CHAPMAN ELECTRACAST-	1		ALBUMS
	NEW	SOUNDTRACK GREASE POLIDOR	1	2	SAMSON & GERT SAMSON 8 POLYDAW
	3"	BEASTIE BOYS HELLO NASTY GRAND ROW	2	2	FIVE FIVE REARING ARIOLA BEASTIE BOYS HELLO NASTY (M
34	12	BEASTIE BOYS HELLO NASTY GRAND ROVAL ASLAN SHAME ABOUT LUCY MOONHEAD EM	3	4	
4		THE CORRS TALK ON CORNERS LIMANIZANTIC/LIMIT	13	7	MAURANE DUN POUR L'AUTRE POURS
4	5		6	8	MAURANE L'UN POUR L'AUTRE POUTON GARBAGE VERSION 2.0 MUSHROOMING AROLA
4 5 8	1 ° 1	ENVE FINT WA	1.7	6	K'S CHOICE COCOON CRASH DOUBLE TRONT OE SMURFEN SMURFENFIESTA (M
4	67	THE FIVE ACA THE VERVE URBAN HYMNES SUTURION			
458 789	6 7 9	FIVE FIVE ACA THE VERVE URBAN HYMNS SUTWARTS SOUNDTRACK CITY OF ANGELS REPRISENDA	l á	5	OF SWORPEN SWORPENEIESIN EN
458 789	67	SOUNDTRACK CITY OF ANGELS REPRISENEA THE LIGHTHOUSE FAMILY POSTCAROS FROM		RE	MODERN TALKING BACK FOR GOOD ING ARCLA
458 789	6 7 9	PIVE FIVE ACA THE VERVE URBAN HYMNES NUTWARDS SOUNDTRACK CITY OF ANGELS REPRESENTA THE LIGHTHOUSE FAMILY POSTCAROS FROM HEAVEN WED CARDFOLYDOR	1	RE	MODERN TALKING BACK FOR GOOD BIG ARCLA AQUA AQUARIUM UNIVERSIL
4 5 8 7 8 9 10	6 7 9 8	SOUNDTRACK CITY OF ANGELS REPRESENTA THE LIGHTHOUSE PAMILY POSTCARGS FROM HEAVEN WED CARDINGTON	8 9 10	RE	MODERN TALKING BACK FOR GOOD BAGAROLA AQUA AQUARBUM UNIVERSE
458 78910	6 7 9 8 STR	SOUNDTRACK CITY OF ANGELS REPRISENEA THE LIGHTHOUSE FAMILY POSTCAROS FROM	8 9 10 SW	RE RE	MODERN TALKING BACK FOR GOOD BAGAROLA AQUA AQUARBUM UNIVERSE
458 78910	6 7 9 8 STR	SOUNDTRACK CITY OF ANGELS approximate THE LIGHTHOUSE FAMILY POSTCAROS FROM HEAVEN was carprocedon (Austrian IFPUAustria Top 40) 07/21/98	8 9 10 SW	RE RE	MODERN TALKING BACK FOR GOOD BINGARICLA AQUA AQUARUM UNVERSA. ERLAND (Media Control Switzerland) 07/25/98
45 87 89 10	6 7 9 8 STR	SOURDTRACK CITY OF ANOELS Represented THE LIGHTNOUSE PANILY POSTCAROS FROM HEAVEN was carboncuron (A Gastraen IPPUKastina Top 40): 07/21/98 SINGLES	B 9 10 SW THES	RE RE LAFT WEDK	MODERN TALKING BACK FOR GOOD BING ANCUA AQUA AQUARUM UNIVORSIL ERLAND (Media Control Switzerland) 07/26/98 SINCLES
4 5 8 7 8 9 10	6 7 9 8 STR	SOUNDTACK CITY OF ANOLIS REPROSERT THE LIGHTNOSE FAMILY POSTCAROS FROM HEAVEN was carenewron A Gastram IPPUAustra Top 401 07/21/98 SINGLES NO THNGO DIMERO LOS UMARELLOS vacan	8 9 10 SW	RE RE	MODERN TALKING BACK FOR GOOD BING-ARCLA AQUA AQUARUM UNICESIL ERLAND (Media Control Switzerland) 07/26/90 SINCLES BALLAND LODIA POLYDDAM
45878910 10 10 10 1	6 7 9 8 STR	SOUNDTRACK CITY OF ANOLIS REFINISIVE THE LIGHTOURE FAMILY POSTCARGE FROM HEAVEN WES CASERCOTOR A Ukathan IFPUkatha Top 40) 07/21/98 SINGLES NO THOSO DINERO LOS UMSRELLOS VItan STAND BY ME 4 THE CAUSE and	B 9 10 SW THES WED		MODERN TALKING BACK FDR GOOD BIG ARCLA AQUA AQUAREM UNIVERSI. ERLAND (Media Control Switzerland) 07/26/9 SINGLES BALANDO LODIA PONTRA GHETTO SUPATAR (THAT IS WHAT YOU ARD DRIS AMMUNT EXTURNMENT AND ARD
45878910 HSD 12	6 7 9 8 STR MEX 1 2	SOUNDTACK CITY OF ANOLIS BETTINGHED THE LIGHTNOUE FAMILY POSTCARDS FROM HEREDI WILL CADIFICATION A Gustran IFPUkastna Top 401 07/21/96 SINGLES NO TIMOS DINERO LOS UNERFELIOS VISION STAND BY ME 4 THE CAUSE BING OHETTO SUMMAT RE (THAT IS WHAT TOU ARD)	B 9 10 SW THES WED		MODERN TALKING EACK FOR 6000 BIG-BIG- BIG AGUARAU UNVERSE. ERLAND (Media Control Switzerland) 07/25/90 SINGLES ENGLES ENGLES ENGLES (Control Switzerland) EACH PRAS MOHIL FEATURING CO ERTY BASTARD & NETRODURING MALAURISSA.
45878910 HSD 12	6 7 9 8 STR MEX 1 2	BOUNDTACK CITY OF ANGLES summerson THE LIGHTHOUSE MINITY YOLTACES FROM HARING wind contraction HARING wind out the second second second HARING wind second second second second HARING wind second second second second Second second Second Second Second Second MERDODISION MERIA WARDSCO	B 9 10 SW THES WED		MODERN TALKING BACK TOR GOOD BIG-ARCLA AQUA AQUARATIV UNVERSE. ERLAND (Media Control Switzerland) 07/25/90 SINCLES ENGLAND (CORE Provident Control Supervision Centrol Supervision Centrol Supervision Centrol Supervision Centrol Supervision
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EDITED BY DOMINIC PRIDE

U.K.: Jane McDonald has stunned the British music business with a No. 1 entry on the official chart for her self-titled debut album. The cabaret singer from Wakefield, Yorkshire, was already a household name thanks to her appear-ance on "The Cruise," a BBC-TV "docudrams" about life on the cruise ship the Galaxy. McDonald is signed to Focus Music International, a joint venture between Gut Records and producer Don Reedman. The album contains standards such as "When I Fall In Love" and the first single. due Aug. 3. "You're My World." It also includes one of McDonald's own compositions, "Some You Win, Some You Lose." McDonald tells Global



Music Pulse: "It's a dream come true to have your own music recorded in Abbey Road. It's also great to be taken seriously as a recording artist, which isn't the case with a lot of club singers." A 30-date U.K. tour begins in October, and international releases are planned to coincide with showings of "The Cruise," which has been sold to TV stations worldwide DOMINIC PRIDE

FRANCE: EastWest France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with Poly-dor France. Neither EastWest nor MC Solaar manager Daniel Margules would comment on the move. Solaar has released four albums with PolyGram; his latest, "MC Solaar," stands at No. 23 this week. Industry watchers put total sales of the four albums at more than 3 million units. Solaar is now with the same record company as his girlfriend, **Ophélie** Winter RÉMI ROUTON

NETHERLANDS: Four domestic hit singles have drawn international attention to Breakin' Records/Violent Music dance pop act Vengaboys. In Holland, the group's fourth single, "We



Like To Farty," peaked at No. 2 on the Mega Top 100 in June, while the third, "Up & Down," is at No. 14 in Germany. Officially, Vengaboys are two Spanish DJs-Danski and DJ Delmundo-but those in the industry know that Delmundo is Wessel van Diepen, a DJ on Radio 538 and a VJ on the cable "James Brown Is Dead" by LA. Style seven years ago. The album, currently No. 9 in Holland, is well on its way to gold (50,000 copies sold). Danski and Delmundo are not featured in the "live" Vengaboys show, which features two girls (including Kim, pictured) and two boys. The album "Up & Down" and

the single of the same name are out in Germany (Motor Music), Italy (Time), Belgium (Jive), Spain (Max Music), France (Scorpio), and Asia (Avex), PORREPT THEFT

WORY COAST/ISRAEL: Regrae singer Alpha Blondy's gig scheduled for July 23 in Tel Aviv

was canceled, largely due to a police crackdown on illegal Africans in the country, says the show's promoter, Gll Bornstein. "I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show," he says. Bornstein blames the poor sales on two factors. The Ivory Coast star's latest song, "Yitzhak Rabin Lives" (also the title of his album on French indie Une Musique), is "just too strong for our political situation," he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often



sings in Hebrew. Even in Arab nations that are strongly anti-Israel, he appears on stage wearing a huge Star of David and carrying a Torah. Says the singer: "To me, Yitzhak Rabin is a symbol of peace. DADDY CHAMICH

INDONESIA: Pop soloists Reza and Chrisye are the "most wanted" singers in Indonesia, according to viewers of the private TV station ANteve and MTV. Both were winners in the first Most Wanted Indonesian Video Awards '98, which was held June 23. Newcomer "Reza" Artamovia Adriana Eka Suci was named most wanted female for "Pertama" (First) from her first album, "Keajaiban" (Miracle). Chrisve took most wanted male with "Kala Cinta Menggoda" (When Love Flirts) from his November 1997 release. "Chrisve." "I'm proud that people still like my said Chrisye. Both are working on new albums. Chrisye's video is nominated for the song," said Christe. Both are working on new annuas. Curistes visito is to be held Sept. 11. Other MTV Video Music Awards 1998 Asian Viewer's Choice Awards, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo for "Aku Disini Untukmu" (I'm Here For Yu) from its latest allum. "Pandawa Lima" (Billbaard, Dec. 6, 1997). The awards show, held at Jakarta's Hard Rock Cafe, is expected to become an annual event.

DERE CAMPRELL

FRANCE: If you thought harps and bagpipes didn't go well with rap, this nation disagrees: a Celtic rap song is No. 1 for the third week. Polydor act Manau's debut single. "La Tribu De Dana" (Dana's Tribe), has sold more than 600,000 units, according to the label. The band members-Martial Tricoche (28), Cedric Soubiron (25), and Hervé Lardic (24)-all live in northern Parisian suburbs but hail from Brittany. Manau, which took its name from the Gaelic term for the Isle of Man, blended a traditional Celtic song-"Trimartolod," made famous in the '70s by Celtic artist Alan Stivell-with hip-hop technology. "Celtic stories always had me dreaming," says Tricoche, "but hip-hop is the music we listen to." Manau's first album, "Panique Celtique" (Celtic Panic), was released July 7 and is currently No. 2. having sold 150,000 units. CÉCH E TROCEVER

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Update

LIFELINES

BIRTHS

Girl, Lauren Mae, to Amy and Will Gailey, June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, Antonia, to Carol and Bob Frank, June 20 in New York. Father is president of the Velvel Music Group.

Boy, Jaden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles, Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown. Pa. Mother is comptroller for Music Video Distributors Inc.

DEATHS

Robert Brian Butler, 48, of a heart attack, June 23 in Orlando. He was house sound engineer for Brooks & Dunn and worked with Waylon Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 25 years. He was also an audio engineer for USO tours. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica: sister Caroline V. Shears: and brother William Butler

Billie Hughes, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as leader of Lazarus, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman's Bearsville label. Going solo in 1978, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1983, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Sisters Of Mercy, Al Jarreau, and Melissa Manchester. In 1991, Japan's Pony Canyon Records released his "Welcome To The Edge," a top 10 album there. The title song was used in the American soap "Santa Barbara." The song was also a hit in Japan for female duo Wink.

Herbert Colling Wallahan, 83, of undisclosed causes, July 7 in Los Angeles, Known professionally as

Wally Brady, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Busse, and Phil Harris. As a music publisher, he introduced Terry Gilkyson to the music industry with "Marianne" and gave Van Dyke Parks his first arranging job with "Bare Necessities." He published such hits as Dean Martin's "Memories Are Made Of This" and Frank Sinatra's first millionselling record, "Somethin' Stupid." For the last 10 years, he man ored Mariachi Vargas De Tecalitian. He is survived by his wife. Elodia: a daughter, Kelly; a brother, Bruce Wallahan; a granddaughter; and two nieces.

Charlie Perry, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Perecone, was a jazz drummer, teacher, and author of books and articles on drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the "52nd Street" jazz elite, which included Sonny Stitt. Dizzie Gillespie, Bud Powell, Charlie Parker, Stan Getz, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kenton, Alvino Ray, Buddy Morrow, and Benny Goodman. He also performed with the John LaPorta Quartet at the 1958 Newport Jazz Festival Starting in the '60s, Perry taught numerone seminars and workshops including the seminal Indiana University program instituted by Kenton. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include "The Art Of Modern Jazz Drumming," co-authored with former student Jack DeJohnette. Perry is survived by his wife, Eve; two daughters, Penny Schindler and Christine Weingart; three grandchildren, Alexandra, Brittany, and Jackson: and sons-in-law Ed Weingart and Paul Schindler, an entertainment attorney.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blud., Los Angeles, Calif. 90036.

JULY

July 26, Women le Jazz, Amassi Center, Los Anzeles, 818-848-6056.

July 27-28. Herring On Hollywood Confereece, Loews Hotel, Santa Monica, Calif. 888-286-2167

July 28-29, New Essential Shills For Mee agers Workshop, sponsored by the Radio Advertising Bureau, Airport Doublatree, Seettle, 800-722-7355

July 30. How To Get To The Too Of The Cherts nel offered by the Learning Anney, New York 212-371-0280

July 31-Aug. 2, WOMAD USA, world music festival founded by Peter Gebriel, Marymoor Park, Redmond, Wesh. 205-281-7788.

AUGUST

Aug. 2, World's Biggest Beach Party, with Dru Hill, Mye, Christian, and mora, Woodbina Beach Park, Toronto, 213-933-8007

Aug. 4. Urbae Music Teday-The Maceger's View, presented by the New York chapter of the National Academy of Recording Arts end Sciences. New York 212,245,5440

Aug. 7-9, Litchfield Jazz Festivel, Goshen Fairgrounds, Goshen, Conn. 860-567-4162.

Aug. 12. Second Haweii Medie Merketplace Hotel Nikko, Los Angeles. 808-539-3424. Aug. 12-13. Authoring Digital Entertain

Media, conference sponsored by Professional DVD Producers, Universal Hilton, Universal City, Calif. 609.279.1999

Aug. 13-17, PopKomm, Congress Center East. Cologne, Germany. 49-221-91655-0.

Aug. 20-23. Act Like Me Convention. Miami Beach, 888-775-4057

Aug. 25-28, MIDEM Latin America & Caribbean Music Merket, Convention Center, Miami Beach, 305-573-0658

Aug. 30-Sept. 1. DVD PRO Conference & Expo: Neking It Happee, Fess Perkers Doublatrea Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

Sept. 3, Lady Of Soul Awards, Civic Auditorium, Santa Monica, Calif. 310-859-1633.

Sept. 4-7, Festival Of Mountain And Plain . . . & Taste Of Celerade Coor Cetter Park Derver

GOOD WORKS

DREAMING OF SELENA: The Hard Rock Cafe started offering its second Selena commemorative pin July 21 at its Dallas, Miami, Houston, and San Antonio locations. The black Gibson guitar with a white rose pin retails for \$8 with proceeds benefiting the Selena Foundation for music scholarships, Contact; Christie Conti at 213-969-2826.

TREE TIME: Bad Religion picked Lena Sharon Nicolai as the first recipient of the Bad Religion Research Fund. The University of Michigan graduate student, who will put the \$3,898 to good use on her forest health and renewal project, was chosen from

more than 200 applicants. Contact: Bobbi Gale at 212-707-2000.

STRIKING OUT DISEASE: Through Sept. 15, the Les Turner ALS Foundation will collect new and used musical and electronic instruments and other items for the 21st annual Mammoth Music Mart to be held Oct. 8-18 in Skokie, Ill. Proceeds will go to the fight against amyotrophic lateral sclerosis, or Lou Gehrig's disease. Donations of videos, albums, instruments, sheet music, software, and audio/ video equipment can be dropped off at a number of Chicago locations. Contact: Liz Malkin at 312-751-5520.

303-478-7878

Sect. 4-7, 28th Annual Bumbershoot, Seattle Center, Seattle, 206-281-7788.

Sept. 8. Torch Of Liberty Awards Dinne sponsored by the American Civil Libertias Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8-12, National Assn. Of Recording Nercheedisers Fall Conference, San Diego, 609-279,7100

Sept. 10. MTV Video Music Awards. Universal Amphitheater, Universal City, Calif. 212-258-8000. Sept. 12, How to Start & Rue Your Own Rec-

ord Label, a semiser with Daylle Deanna Schwertz, New Yorker Hotel, New York, 212-688-3504

Sept. 12-13, 22ed Annual Russien River Jazz Festival, Johnson's Beach, Guerneville, Calif. 707-

869-3940, www.licketweb.com. Sept. 17-19, Billboard/Airplay Monitor Redio Seminar & Awards, Pointe Hilton at Tapatio Cliffs. Phaenix 212,535,5002

Sept. 18-20, 41st Annual Monterey Jazz Festival, Monterey, Calif. 831-655-5600

Sept. 19, Jazz At The Vineyards III With Diena Krell, benefiting the Starlight Children's Foundation, Nepa Valley, Calif. 310-207-5558. extension

Sept 19-20, Third Aeeual Busieess Of The Music Conference, Las Vegas. 702-647-2010. Sept 23, 32nd Annuel Couetry Music Asse.

Awerds, Grand Ola Opry, Neshville, 615-244-2840

Sept. 27. Technical Excellence & Creativ Awards, Fairment Hotel, San Frencisco. 925-939-6149

Sept. 30-Oct. 2, ComNet Conference & Exposition Moscone Center San Francisco 800,545. EXPO www.competerine.com

OCTORER

Oct. 6-8. East Coast Video Show, Atlantic City, N.J. 203-256-4700

Oct. 11, Environmental Media Awards, Wil Rogers State Historicel Park, Les Angeles. 310-445.6244

Oct. 13-16. Digital Video Conference & Expo sition, Pasadene Center, Pesedena, Calil. 415-278-5258. www.dvcape.com. Oct. 14-17, National Assn. Of Broadcasters

Radio Show And Career Feir, Washington State Convention and Trade Center, Seattle. 202-429-5498 www.nab.nrg/conventions

Oct. 15-18, Third Aneual Texas Interactive Music Conference & BBQ, Guedelupa River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21, Salone Delia Musica Trade Feir, Turin, Italy. 39-11-433-7054.

Oct. 17, National Assn. Of Broadcasters Mar-coni Redio Awerds and Dinner, Seattle. 202-775-3511

Oct. 19-25. World Of Bluegrass, sponsored by the International Bluegross Music Assn., Louisville, Ky 615-340-9596.

Oct. 22-24, Amsterdem Dence Event, Falin Mentis art center, Amsterdam, 31-0-35-621-8748, anne.kneup@conemus.nl.

Oct. 23, VHI Fashion Awards, Theater at Madson Squere Garden, New York. 212-258-7800.

Oct. 29-Nov. 8, 16th Annuel Sen Frencisco Jazz Festival, San Francisco, 415-398-5655. www.sfizzfest.org.

NOVEMBER

Nov. 4, City Of Hope Dinner Honoring Timpthy White And Howard Lander, Barker Hanger, Santa Monica, Calif. 213-626-4611. extension 6540.

Nov. 4-6. 20th Annual Billboard Music Video Conference & Awards, Sheraton Universal, Univorsel City, Calif. 212-536-5002

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DVD Makes Gains With Consumers Survey Finds Awareness Of Divx Trailing Its Rival Format

BY DON JEFFREY

LAS VEGAS—There's good news in recent research for those counting on the success of DVD to revitalize the home video industry.

A study commissioned by the Video Software Dealers Assn. (VSDA) shows that consumer awareness of DVD has more than doubled in the past year.

The research also indicates that consumers are looking more favorably upon DVD than on the competing digital format for home video, Divx.

Yankelovich Partners was retained by the video trade group last year to sample consumer attitudes. In the first wave of that research last November, more than 1,800 consumers who own VCBs were polled. Some 18% of them said they were aware of DVD. In the second wave of the research, more than 1,900 were polled in May, and 37% said they had heard of the new format.

Penetration of DVD players, hough, remained low. According to the study, only 3% of VCR owners had the machines.

Yankelovich reports that 17% of VCR owners were considering buying a DVD player in the next 12 months, of which 6% said they were "extremely or very likely" to buy one, and 11% said they were "somewhat likely."

That means 83% are unlikely to buy a player.

The study also found that a crucial element in the success of DVD will be the availability of tiles for rental. Some 66% of those who are likely to purchase a DVD player said it was "extremely/very important" to their decision that their local video store rent DVD.

At the VSDA Convention in July here, retailers and suppliers alike expressed support for DVD rental (Billboard, July 18). Video chain Hollywood Entertainment said it had expanded DVD rental to 100 locations from 30 two months earlier. And Warner Home Video announced the expansion of a DVD rental program that it had been testing.

Who are the most likely DVD buyers, in terms of demographics?

Yankelovich divided its respondents into three categories: gren-X" (18-84), "boomers" (35-49), and "matures" (50 and over). The group acoring the highest percentage of likely DVD purchase was gen-X men (30%). Next came gen-X women (24%). Boomer men were third (19%).

The researchers found that only 38% of consumers were "somewhat

interested" in the Divx format, while 48% held that opinion about DVD.

Divx, which was devised by consumer electronics retailer Circuit City Stores, has been tested in two markets and will roll out nationwide in September.



At the VSDA Convention, though, many executives said there was litle retail support for Divx (Billbaard, July 25). They also maintained that consumers had not shown much interest in the format. But the survey shows 38% of VCR owners have some interest in Divx.

Presenting the research findings during a seminar at VSDA, Jason Kramer, a senior associate for Yankelovich Partners, said, "Divx is targeting a different audience those who dislike returning videos."

A customer renting a movie on Divx pays about \$5 and is allowed to view it as many times us he or she chooses within a 48-hour period. After that, additional fees are levied. The disc does not have to be returned to the store.

Tom Adams of Adams Media Research said at another VSDA seminar that "if [Divx] catches on, it addresses two critical issues: stores being out of hits and no returns."

Consumers who dislike going to video stores because they can't find the movie they want or because they object to returning the tape are the ones who have gravitated toward pay-per-view movie services from cable and satellite TV companies.

The study shows that 89% of those (Continued on page 74)

NARM'S JAZZ Sampler Scores \$1.98 Set Aims To Widen Genre's Appeal

BY FRANK DICOSTANZO

NEW YORK—The National Assn. of Recording Merchandisers' (NARM) first CD sampler, designed to introduce consumers to new and established jazz artists, has proved to be a hit at retail.

The sampler arrived in the marketplace in June with a high-profile retail campaign, an irresistible price, and the collaboration of NARM members.

The compilation, titled "Jazz... Discover An American Original," offers new listeners and jazz afi-

cionados alike 14 tracks and nearly 60 minutes of traditional and contemporary jazz featuring such wellknown figures as

Sonny Rollins, Dave Grusin, and Randy Brecker alongside jazz's newer artists.

The album's title really says it all, says Phil Ramone, N2K Encoded Music president and executive prodacer of the record. 'It's really about exposure, and this album introduces young people, in particular, to some of the best jazz performers around at a very reasonable price,' he says.

The album's release coincided with NARM's "June Is Jazz Month," a retail celebration of the genre and its American roots. The sampler is distributed exclusively through the Alternative Distribution Alliance (ADA) and has a suggested retail price of \$1.98.

The compilation, which this issue is in its eighth week at No. 1 on the Top Jazz Albums chart, has sold nearly 30,000 units out of 86,000 copies shipped, reports Andy Allen, ADA president.

"In the past few weeks, it has SoundScanned between 5,000 and 6,000 units a week," he says, emphasizing that those numbers are considered fairly sizable for a jazz or

classical recording. "We couldn't be



and member services. "Our hope is the sampler will inspire consumers outside the core market to explore jazz in all its forms."

Says Joe Micallef, president of Allegro Music and chairman of NARM's Classical/Jazz Isaue Committee, "The album is well-balanced, both in terms of jazz styles and the music that is being represented." The committee, which coordinated the special project, consists of retainers, wholesalew, which is devided to raising awareness of classical and jazz music.

The \$1.98 price has clearly drawn impulse buyers and attracted consumers into giving the set at try, says Kent Anderson, VP of sales at N2K Encoded Music and associate producer of the album. But he also credits much of its success to the efforts of retailers.

"We had no co-op programs or advertising to support the release, nor could we accept returns, so retail positioning, in-store play, and word-of-mouth have led the way," he says.

He notes that all proceeds from the ablum's sales will benefit the NARM scholarship fund and that all royalties and distribution fees have been waived in the interest of promoting jazz and keeping the album's price low.

"We've already seen some modest increases in sales of jazz catalog, but it's still early," adds Anderson.

At HMV, the album was offered for sale and as a free gift with another purchase," says Ken Feldman, director of marketing. "We moved every single unit," he notes, adding that the special offer was being made in all 14 participating stores.

"When you present a gift with purchase that is also sold separately, it elevates the perceived value of (Continued on next page)

Bad Boy Links With Shoe Retailer For CD

BY DYLAN SIEGLER

NEW YORK—In a creative marriage of interesta, the Sean "Puff Dady" Combes-owned label Bad Boy Entertainment and the athletic apparel retailer FootAction have paired this summer for a comprehensive promotion focusing on a Bad Boy compilation CD.

The CD, "Nothin' But The Hotness In '98," begins with a track from Puff Daddy & the Family and includes music from instantly recoptizable hip-hop acts like the Notorious B.I.G. and Mase. It also includes songs by Bad Boy baby acts Tanya Biount and the modern rock group fuzzbubble. The disc sells exclusively at FootAction for \$3.99.

Fundamentally, the promotion serves to increase awareness of the Bad Bay roster and brand name with auburban mall shoppers teenage boys in the same demographic as Bad Bay's core audience—who come to FootAction for fashion athletic wear.

"In the suburbs they know about Puffy and Mase," says Bad Boy marketing VP Jayson Jackson. "But there's a whole slew of Bad Boy artists who they need to be introduced to. This is the perfect way to do it."

The benefit for FootAction, according to the chain's marketing VP Tim Cincotta, is that "music and



fashion are two very important things in a teen's life. [Association with Bad Boy] makes us credible, and I think it makes us relevant with teens." Cincotta names the exclusivity of the CD as another important benefit to the chain. The plans for the CD arose through the initial efforts of Robin Forman, a custom-music products specialist working with the background-music company Mutak. FootAction depends on Muzak for PootAction depends on Muzak for ever Z-TX as service that, according to Forman, "treates a retail/baster environment" appealing to a stores' abnopers. FootAction's Z-TV programming includes music, interviews with athletes, and promotional time.

According to Forman, the retailer was seeking a music-licensing project that represented "the best out there" in the R&B genre. She suggested an all-Bad Boy compilation to BMG Special Products, which markets music under the BMG Entertainment umbrella to nontraditional retail channels.

Says BMG Special Products sales VP Mike Mjehovich, "The idea is that we're actually taking the music to the consumer instead of making them come to the music store."

Bad Boy's Jackson says, "This is (Continued on page 69)

Merchants & Marketing

newsline...

THE WARRER reports that Warner Masic Group's operating cash flow or earnings before interest, taxes, anountration, and dependation, fell 9.4% in the second fiscal quarter to 386 million from \$106 million a year age. The company attributes the decime to 'ower results' from direct marketing activities," specifically the Columbia Biose record club. Reene for the three months that ended June 30 increased June 50 (June 30 June 3

The company's filmed entertainment unit, which includes Warner Bros. Pictures and Warner Hone Video, posted a 10.9% increase in cash flow to \$122 million from \$110 million last year. Revenue rose 5.6% to \$1.33 hillion from \$125 hillion. Overall, the New York-based company reports net income of \$100 million as 3.6 hillion in revenue.

BROACAST.COM. a Dallas-based provider of audio and video programming over the Internet that was formerly Known as AudioNet, saw its shares more than triple in value on the day of its initial stock offering July 17. The stock was offered at \$18, gickly rose to \$74 in Nadag truding, and then closed at \$82.75. More than 6.5 million shares traded.

CDNOW, the Internet music retailer, reports that its revenue in the second quarter nearly quadrupied to \$11.6 million from \$29 million the year before. The net loss, however, also skyrocketed, to \$8.6 million from \$1 million in the earlier period. The company added 137,000 customers during the quarter for a total of 650,000 since its inception.

NAVARRE, an independent distributor of music, reports a net profit of \$27,000 for the first fiscal quarter, compared with a loss of \$1.06 million in the same period a year ago. Overall revenue rose 33.7% to \$53.2 million. Music sales were up 29.2%.

VIGDIN ENTERTAINMENT GROUP says it will stage a grand-opening ceremony for its second New York Virgin Megastore, in Manhattan's Union Square, Mag 28. Richard Branson, chairman of the Virgin Group of Cos., will be on hand. In addition to the 60,000-square-foot, two-level music, video, and software store, there will be a 12-screen United Artists movie thester complex.



BEST BUY says that it will be sponsoring Janet Jackson's summer Velvet Rope tour nationwide. The retailer will distribute at each date vouchers redeemable for a two-CD set that includes a Jackson interview and various R&B tracks. Best Buy is also sponsoring the current Jimmy Page & Robert Plant tour.

NATIONAL RECORD MART reports that sales from stores open more than a year increased 7% in the four weeks that ended June 27 over last year. The chain operates 156 stores.

IMAGE ENTERTAINMENT, a distributor of laserdises and DVDa, says it has agreed to distribute the Redemption home video line, which includes titles like "Cold Eyes Of Fear" and "Devil's Nightmare."

KN6 BISCUT ENTERTAINMENT GROUP says it is releasing through Internet masie retailer Musie Bouleward a new concert allum from B.B. King recorded in New York. The alloum is available exclusively through the online music store Aug. 4-24. The company controls the archive of "The King Biscut Flower Hour" radio show which is 25 years old. As part of the promotion, Music Bouleward will also put on sale the label's catalog, which includes allowing burns by America. Deep Purple, and Iggy Pop.



NARM DEBUTS SAMPLER (Continued from preceding page)

Billboard

the item as opposed to being just another giveaway," says Feldman.

"The low price really made it work," says Ted Allweil, buyer for the five-store, Manhattan-based Record Explosion. "Customers often don't want to buy samplers because they may only recognize one name on it, but for \$1.95 ther'll give it a shot."

Still, for Larry Mansdorf, buyer for the 18-store, Boston-based Newbury Comies, it's a matter of style and substance, especially when it comes to customers' jazz tastes.

"The price is great, the compilation is well-done, but our customers tend to prefer more experimental-type jazz as opposed to traditional or smooth jazz that this sampler reflects," he says. The chain ordered 540 units and has sold 158 since its release.

Meanwhile, briek sales of the album are being reported by Borders Books & Muaic, where it is being served up alongside the cappuccino and espresso. "It's the first time we've ever merchandised an album in our cafes," assy Jessica Sendra, the chain's jazz buyer, adding that customers can relax and become familiar with the music and cover art in the cafe.

To that end, NARM is a partner with graphic designer Studio 3 NYC, Nimbus Manufacturing, and Ross Ellis Printing Co. to provide eyecatching packaging with a jewel box, hologram disc, and eight-page booklet. In addition, the CDs are bar-coded for point-of-purchase sales data.

The Alternative Distribution Alliance, which was formed by a consortium of record labels, distributes the sampler to independent stores and chains throughout the U.S.

"We consider ourselves an artist development company, so I suppose NARM felt we had the necessary reach into independent stores and major chains to do the job," says ADA's Allen. The company does not distribute any of the artists on the sampler.

"This is the only jazz album we've ever distributed, so it's a little out of character for us, but it's nice to have it debut at the top," Allen says.

He adds that the company is proud to be working alongside NARM members like Warner Bros. Records, N2K, and others that have contributed their efforts without compensation in the interest of promoting jazz. "We're especially thrilled at how much retailers are doing to work the record."

"It is for a good cause," says Allegro's Micallef. "Retail is behind it, and all the industry participants have either worked for cost or direct out-of-pocket expennes only." he adds. He notes that the companies that most and sampler available at such a low price are the same firms that normally compete for artists and shelf space. "So, obviously this project is very special."

While future projectal ike this will be discussed at NARM's upcoming fall meeting, Micaller notes, "We'll probably follow that old music industry maxim—that if it works once, do it azain."

Top Pop. Catalog Albuma						
theis WEEK	LAST WEEK	COMPLED FROM A NATIONAL SAMPLE OF REDAK STORE AND RACK SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOUND(Scan)* ARTIST MEMMENT & NUMBER/OSTR/BUTING LASEL (SUG, LIST PROC	TOTAL CHART			
1	1	* * NO. 1 * * SOUNDTRACK &' GREASE POLYDOR 825095/AAM (10 56 EQ17.951 50 werea at no. 1	2			
2	2	BEASTIE BOYS A' LICENSED TO ILL	3			
3	3	DEF JAM 527351 MERCURY (7.98 EQ11.98) METALLICA A** METALLICA ELEXTRA 611131EE (10.9816.98) RDR MARI EY AND THE WALLERS A* LEGEND	3			
4	4	BOB MARLEY ANO THE WAILERS ▲* LEGEND TUFF CONG 846210715LAND 110 56 EG17 36:	4			
5	5	JIMMY SUFFETTA' SONGS YOU KNOW BY HEART	1			
8	36	BEASTIE BOYS A PAUL'S BOUTIQUE CAPITOL 9174317.96-11.981				
1	6	BOB SEGER & THE SILVER BULLET BAND ▲' GREATEST HITS CAPITOL 20134*EW CAPITOL 110.9615.08	5			
	7	GUNS N' ROSES A" APPETITE FOR DESTRUCTION	1			
9	8	CELINE DION A* FALLING INTO YOU 550 M/3PC 57043EPIC (10:56 EQ17.080 550 M/3PC 57043EPIC (10:56 EQ17.080	1			
10	9	RCA 66934 10.8616 981	G			
11	39	BEASTIE BOYS ▲ ² GRAND ROYAL 98181CAPITOL 17 98/11 981				
12	13	PINK FLOYD A" DARK SIDE OF THE MOON	11			
13	18	SARAH MCLACHLAN A' FUMBLING TOWARDS ECSTASY	6			
14	12	LYNYRD SKYNYRD A' SKYNYRD'S INNYRDS/THEIR GREATEST HITS MCA 4029317 0912 091	1			
15	10	JAMES TAYLOR ▲" GREATEST HITS WHINER BF0S J113* 2 9811 980	1			
16	16	DEF LEPPARD ▲ VAULT GREATEST HITS 1980-1995 MERCURY 528718-10.98 EQ16 98				
17	u.	FRANK SINATRA SINATRA REPRISE — THE VERY GOOD YEARS REPRISE 25501 WARNER BROS. (13 95/18 96)				
18	15	METALLICA &* AND JUSTICE FOR ALL ELEXTRA 60812180 (10.9816.98)	4			
19		TRACY CHAPMAN A* TRACY CHAPMAN	1			
20	14	CREEDENCE CLEARWATER REVIVAL & CHRONICLE VOL. 1 EXVIVEY 2* (12:5617:56)	2			
21	38	BEASTIE BOYS ▲? ILL COMMUNICATION GRAND ROOK 205999-CANNOC (10 99/1 5:96)	1			
22	22	JIMI HENDRIX A' THE ULTIMATE EXPERIENCE MA 10629.10.9817.56	2			
23	19	2PAC ▲* ALL EYEZ ON ME DEATH FUMINTERSCOPE 524204*/SLAND (19 98 EQ24 98)	1			
24	17	JEWEL &* PIECES OF YOU ATLANTIC 82700*AG (10 98/15 98: 3	1			
25	21	AEROSMITH &* BIG ONES G81+EW 24716 112 981 7 981				
26	20	ALANIS MORISSETTE A* JAGGED LITTLE PILL MAUESICK 45901/WARNER BROS 110 98/16 98 .				
27	24	SUBLIME 40 07. TO FREEDOM 40 07. TO FREEDOM 40 07. TO FREEDOM MASTER OF PUPPFTS 40 07. TO FREEDOM 40				
28	29	AASONE ALLY 1127410A (7 96/12 96) 20 METALLICA ▲* MASTER OF PUPPETS ELOTRA EXAMPLE 0 10 96/16 961 SHANIA TWAIN ▲* THE WOMAN IN ME	4			
29	27		þ			
30	25	COLUMBIA 36183*(15.56 (Q/3) 98)	1			
31	23	MCA 10813 (10 98/17 98)	2			
32	28	FLEETWOOD MAC & GREATEST HITS MUSPER BR05, 25601 (9:34/16 98) METALLICA & RIDE THE LIGHTNING	3			
13	32	MICALORY TO UNTER ACCOUNTING (10 SIG) 6 SEC	3			
34	30	STEVE MILLER BAND A" GREATEST HITS 1974-78 CARTOL 45 COLUM-CARTOL (COULD BE) FRANK SINATRAS GREATEST HITS	3			
35	26	REPRISE 2274/WARNER BROS (7.98/11.98)	1			
36	31	ELEXTRA 619231EE0 (10 96/16 98)	1			
37	37		2			
38	45	ADJATIC WORKING (11) SIDE 15 (SH) GUEEN A MOLTWOOD (51) THIS ID IS IS (SH) SIDE (SH) ACTIS INSEMILE (1800) (10) SIDE (SH) ACTIS INSEMILE (1800	2			
38	41	ARISTA NASHMULE (8801/10.00/16/96) SELENA A' DREAMING OF YOU	Ľ			
40	46	AEROSMITH A* AEROSMITH'S GREATEST HITS COLUMAL STIZENE OF TOO DECOMING OF TOO AEROSMITH A* AEROSMITH'S GREATEST HITS	1			
41	49	RAGE AGAINST THE MACHINE . POGE AGAINST THE MACHINE	1			
42	42	EPIC SINGLY 10 99 EV16	1			
43	40	DAVE MATTHEWS BAND A' UNDER THE TABLE AND DREAMING	-1			
44	34	RCA 66449110 9815 981 VARIOUS ARTISTS & JOCK JAMS VOL. 1 TOWAR BOY 1137 (10.96.15.98)	1			
-	35	EAGLES &' HELL FREEZES OVER	1			
46			ľ			
47	43	POCHOR 52716 AM 110 96 EG17 SH MASTER P ICE CREAM MAN NO UMIT 53775 PRIORITY (10.9876 59) TUE REST OF THE CAPITOL YEARS.	1			
49	33	FRANK SINATRA FRANK SINATRA CARTOL 9225500-200700, (10.98/15.98) THE BEST OF THE CAPITOL YEARS	ť			
45	48	CAPITOL 992255MI CAPITOL (10 90/15 900 RAGE AGAINST THE MACHINE ▲' EVIL EMPIRE EPIC 57221 (10 98 E016 590				

Catalog assumes the 2-year-det Biss Birth have finites means No. 100 on The Billioant 200 or messares of order athress. TBio Office Weeks column methot combined weeks in the na appared on the Billioant of down and the second second

AUGUST 1, 1998

Space Ghost, Zorak, And Brak Fly High On Rhino's 'Surf'

S PACE GHOST HANGS TEN: "Snace Ghost's Surf & Turf." the second album spun off the popular Cartoon Network series "Cartoon Planet," shoots the curl into retail stores Aug. 19 on Rhino Records

Its predecessor, "Space Ghost's Musical Bar-B-Que," sold an extremely healthy 100,000 copies, which, as anyone in the kids' audio business knows, is a major hit

"Space Ghost's Surf & Turf" con tains 22 musical numbers and 14 comic vignettes, courtesy of the series' superhero star. Space Ghost and his former archenemies turned reluctant sidekicks: the 6-foot prav-

D.00

ing mantis Zorak and the vo feline, idiot-sayantish Brak (All were seen on '60s TV as part of the Hanna-Barbera cartoon series "Space Ghost And Dino Boy.")

An article on Space Chost's other Cartoon Network series the intergalactic talk show "Space Ghost Coast To Coast," appeared in the Reviews & Previews section of the June 20 issue of Billboard.

"Cartoon Planet" is a spinoff of "Coast To Coast," which features Space Ghost, Zorak, and another vanouished enemy, masked lava man Moltar, Child's Play recently caught up with Cartoon Network's senior



by Moira McCormick

VP of programming and production. Mike Lazzo, in Chicago and spent an absorbing few hours exploring Space Ghost mythology

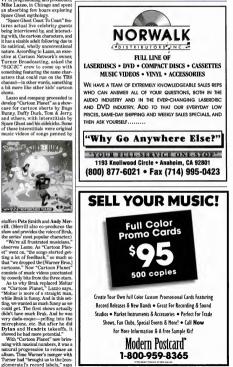
"Snace Ghost Coast To Coast" features actual live celebrity guests being interviewed by, and interacting with the cartoon characters and it has a sizable adult following due to its satirical, wholly unconventional nature. According to Lazzo, an executive at Cartoon Network's owner. Turner Broadcasting, asked the "SGC2C" crew to come up with something featuring the same characters that could run on the TBS channel-in other words, something a bit more like other kids' cartoon shows

Lazzo and company proceeded to develop "Cartoon Planet" as a showcase for cartoon shorts by Bugs Bunny, Daffy Duck, Tom & Jerry, and others, with interstitials by Space Ghost and his sidekicks. Some of those interstitials were original music videos of songs penned by

I area "Kid Phino had had enacone with an album consisting of theme songs from Hanna-Barbera cartoons, and they asked us if they could release a record of songs from 'Cartoon Planet.' "The result was "Space Ghost's Musical Bar-B-Que. "Space Chost's Surf & Turf" like

"Bar-B-Que," is a stylistic crazy quilt

of rock, pop, blues, jazz, ran, and reg gae performed by Space Ghost, Brak, and Zorak. (Child's Play's fave character is the mantis, by the way.) Selections include show favorites "Pokin' Around." "Sitnam." "Mashed Potatoes," and "It's Not Easy Being Evil." as well as the previously unre-(Continued on page 70)



Sill	∞	ard	AUGUST 1, 1998
I	Oļ	1	Kid Audio
HIS WEEK	AST WEEK	WKS. ON CHART	Compiled Irom a national sample of retail store and rack sales reports collected, compiled, and previded by ARTIST/SERIES AND AND SERIOISTRBUTING LABEL (SHELF PRICE)
Ŧ	5	8	* * * No. 1 * * *
1		7	READ-ALONG MULAN WALT DISNEY 60306 (6 98 Casserter)
2	2	4	VEGG/E TUNES VEGG/E TUNES 2 BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)
3	3	6	READ & SING ALONG MULAN WALT DISNEY 60965 (10.98 Cassette)
4	4	118	READ-ALONG &' THE LION KING WALT DISNEY 60254 (6.96 Cassette)
5	6	85	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 84056 (3.985.98)
6	5	133	VARIOUS ARTISTS A: DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 606D6 (6 98/13.98)
7	1	152	VARIDUS ARTISTS CLASSIC DISNEY VOL 1- 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
8	9	150	BARNEY ▲' BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9 98/15.98)
9	10	19	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6 98 Cassetter)
10	8	16	VEGGIE TUNES VEGGIE TUNES BIG IDE//EVERLAND 6936/WORD (6.98/10.96)
11	11	82	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 8222D (3, 985, 58)
12	12	104	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 82218 (3 98/5 98)
13	13	88	VARIDUS ARTISTS 2D SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9:98/13:98)
14	15	8	VARIOUS ARTISTS MORE SILLY SONGS WALT DISNEY 60632 (1D.98/16.98)
15	14	115	CEDARMONT KUDS CLASSICS ACTION BIBLE SONGS BENSON B2217 (3.98/5.98)
16	17	115	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8:98/11.98)
17	18	36	READ-ALONG THE LITTLE MERMAID WALT DISNEY 60297 (6 98 Cassetter)
16	16	152	VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
19	19	96	VARIOUS ARTISTS & DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60605 (9.98/13.98)
20	21	7	WEE SING CHILDREN'S SONGS PUTNUM PUBLICATIONS 413 (9 98)
21	22	19	READ-ALONG THE ORIGINAL STORY OF WINNIE THE POOH WALT DISNEY 60279 (6.98 Cassene)
22	20	86	CEDARMONT KIDS CLASSICS BIBLE SONGS BENSON 82216 (3.9875 98)
23	25	37	CEDARMONT KIDS CLASSICS PRESCHDDL SONGS BENSON 64236 (3,967) 981
24	24	129	SING-ALONG WINNIE THE POOH WALT DISNEY 60889 (10.96 Cassette)
25	85.5	ATRY	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cessette)

*Astensk indicates whyt un marked EQ, and all other and Soundican, are suggested lists. Tape prices as @ 1998. Billboard/BPI Com

Merchants & Marketing



Majors Debate Whether To Go Direct With Net Retailers **ONLINE MUSIC RETAILING**

continues to gather steam as more bricks-and-mortar merchants launch World Wide Web sites, intensifying competition. But even without the influx of music specialty chains to the already-crowded online market, Internet-only merchants continue to make retailing on the Web a highstakes game.

tured album was Semisonic's "Feeling

Strangely Fine" on MCA, That \$16.98

\$10.18. In addition to that sale offer,

Amazon offers its top 100 sellers for

Some of Amazon's competitors are

a little miffed and called Retail

Track to complain that the retailer's

strategy violates the majors' mini-

mum-advertised-price (MAP) poli-

That's because Amazon doesn't

buy directly from the majors and

instead has to rely on a subdistribu-

tor as its main supplier, which, ac-

cording to sources, is Valley Media.

Since Amazon buys from Valley and

(To the best of my knowledge, Amazon is the only online merchant

Actually, it doesn't.

Take, for example, Amazon. com, which opened for music business June 11. Every day on its home page Amazon.com offers a different title with a 40% discount. On July 20, the fea-

30% off.

cies.



by Ed Christman

a direct account, with the majors. CDnow and N2K have yet to try, sources say.)

The reason Amazon is buying from Valley despite its best efforts to get open with the majors is that at this point in time, most music manufacturers are reluctant to sell directly to online mer-

chante Five of the six majors say they are wrestling with the notion of opening direct accounts with online merA Bold

New

Look Is

sharethe OI MILSIC

says that it has yet to give the issue any thought one way or another and has yet to process Amazon's credit

issue, their reluctance appears to stem from two issues. First, the majors have long been hellbent on protecting the geographic integrity of the copyrights they hold. In other words, just as they cracked down on U.S. one-stops shipping albums overseas, now they appear intent on stopping online merchants from selling product across borders. Over the last year, most, if not all, of the majors ave extended their export policies to include online merchants.

overseas issue could be by not opening the online merchants as direct accounts. In order to get open, the online merchants may have to find (Continued on next page)

chants. The sixth application. For those who are debating the

One way to resolve the selling-



BILLBOARD AUGUST 1, 1996

Contact your

for Details.

BAD BOY LINKS WITH SHOE BETAILER FOR CD (Continued from page 65)

something the passive consumer

could pick up and recognize. "At a music retailer, the shelves are so crowded." says Forman. "that if you walk into a music store with \$20, you might just as easily walk out with [Priority rapper] Master P [as

with a Bad Boy artist]. You walk into FootAction, you're buying a \$100 pair of sneakers, [and] you say, 'For \$9.99 give me the Bad Boy CD too.' There's no Master P to compete with this

Jackson stresses, however, that the

RETAIL TRACK

(Continued from preceding page)

some way to placate the majors on the overseas issue. Let's suppose one way would be to build a warehouse in Europe-CDnow just announced plans to do so. Another way might be to sign an agreement saving that its ability to buy directly from a major is contingent on the online merchant. refraining from selling product over seas. But once the overseas issue is resolved, the second issue that has to be addressed by the majors is what constitutes advertising on the Internet That's important in order to determine if the online merchants are abiding by MAP policies.

So in the case of Amazon, does the daily 40% discount constitute advertising? In my opinion, it would be an advertisement, and in this case a MAP violation, because it is on the home page of the Web site. That's kind of like hanging a "40% dis-count" sign for the Semisonic album in a store window. The same goes for Amazon's 30% off the top 100 titles. Not only does that offer come across like a sign in the window of a store: it also feels like a hit-wall advertise ment. So if the 30% off brought a title under the MAP it would constitute a violation under my interpretation. On the other hand, if an Amazon quetomer dose en artist search

for, say, Jimmy Page & Robert, Plant, resulting in a price for the duo's "Walking Into Clarksdale" album being displayed on the screen that to me seems like a bin price and therefore not an advertisement. However, some might argue that if a customer obtained a price from a Web site run by a music specialty merchant and then, instead of buying the album online, bought it at that chain's store, the price would have been functioning as an advertisement

Another issue that needs to be resolved is how to factor shipping and handling charges into the online advertising mix. In my opinion, if shipping and handling charges brought the Semisonic title to \$13.18, it would still be a violation of MAP That's because the 40% discount results in a \$10.18 price. Clearly, Amazon is using that price as an advertisement. to lure the consumer into making a purchase. So in my interpretation it would constitute a MAP violation. But let's not forget that all this speculation is only my interpretation and that these issues are still under discussion by the majors. As for what executives at Amazon think in regard to the above issues, they didn't return calls seeking comment.

label's traditional music retailers are its "friends and silent partners, and that's why we made the CD mostly already-released or new material. In this way, the label avoids alienating its traditional retailers, and consummer one find the featured artists motorial at those stores

Jim Swindel, senior VP of sales and joint-venture operations at the Special Markets division of Bad Boy joint-venture partner Arista, points out that inside each CD is a \$2 coupon toward a Bad Boy CD at Camelot or the Wall.

"It's all about exposure and driving the customer into our traditional outlets as well." he says,

According to Forman, the promotional partnering of Bad Boy and FootAction works because of "the additional marketing support [Foot-Action] brought to the table."

A Bad Boy-produced spot runs on Z-TV in FootAction stores four times per hour. In addition. FootAction's Star magazine, a promotional publication that reaches 2.2 million frequent buyers, recently featured Bad Boy artist the Lox on the cover, with a facing interview and an advertisement for "Nothin' But The Hotness' inside. At the store, custom fixturing and point-of-purchase materials tilevel marketing support" for the project.

Chrissie Lindsey, associate director at Arista Special Markets, notes that "the whole marketing concept ... is innovative and creative. This made it ideal for Bad Boy to participate, since innovation and creativity are an integral part of Bad Boy's reputation and success.

"Usually a label will do something like this when it's over the crest and on the way down," says Mjehovich. This, to me, is a breakthrough in that Bad Boy could do a 'best of' and sell a million units, but they saw that they could go to their consumer and provide them with something

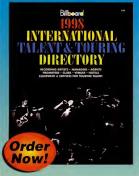
"By integrating FootAction and Bad Boy," says Steve Bartels, senior VP of Arista Special Markets, "the consumer is exposed to a unique way of enjoying their favorite activities together with their favorite music."





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Merchants & Marketing

DNA Provides Music Sampler At Convention

SACRAMENTO, Calif.-Distribution North America (DNA), which distributes releases from more than 100 record companies, held its first Moving Music Convention in June to showcase that scope of talent to its labels. More than 200 people attended the three-day event, which com menced with Nova Menco's jazz/flamenco set at the Sacramento Vizcava music hall, then became afloat on a Friday-evening river cruise accom-

panied by the music of Roy Harper and Peter Case, and rallied with an Afro-Latino finale at Sacramento bar/restaurant Harlow's, Labels came from as far away as Europe to get a taste of this year's talent.



tists, sales staff, and label executives mingle Saturday evening at Harlow's, where Putumayo sponsored an evening of Afro-Latino music from Ricardo Lemvo and Ozric Tentacles. Shown, from left, are DNA marketing manager Melinda Hawkes: Valley Media senior VP of purchas-Ing Ron Phillips; Lemvo; DNA field marketing rep Steve Robinson; DNA national sales rep Scott Cameron; and Putumavo axecutive Susan Anderson.



Weik/Vanguard recording artist Peter Case strums some tunes for the DNA folks aboard the River City Queen boat trip



wn bobnobbing at Putumave's Afro-Latine night, from left, are Tower Records video advertising manager Bruce Walker, Putumayo recording artist Sam Mangwana, and DNA West Coast regional sales manager Curt Swedlow.



DNA field marketing rep Judy Rabinovitz, far left, and Orange County sales rep Laura Elisworth look on as Voiceprint recording artist Roy Harper and sales rep Tim Corner ford harn it up, with Outer Music owner Shawn Ahearn on the right.

CHILD'S PLAY Continued from page 67)

leased tracks "Moo Kaluka" and "Baloney Sandwich." All tunes were written and performed by Smith and Merrill, as well as by the voice actors of Space Ghost and Zorak: George Lowe and Clay Martin Croker, respectively. (Croker also supervises animation.) TV commercials for the new album will be running on Cartoon Network, TBS, and TNT.

Lazzo says there's also a possibili-ty of a "Space Ghost Coast To Coast" album featuring an indie rock roster. "We had been in discussions with Matador about doing a record using their artists," he says, "but we also wanted to use other acts, which was a bit of a sticking point for them. We're still trying to find a way to do it, to get it to a place where it's a bestof-indie-music project that also sup-ports independent record stores."

KIDBITS: Grammy-nominated R&B singer/songwriter/producer Kenny Lattimore recorded and coproduced "Love Will Find A Way," the closing-credits song for "The Lion King II: Simba's Pride," the direct-to-video sequel to "The Lion King" due Oct. 27. Recorded as a duct with Heather Headley (currently on Broadway in "The Lion King"), the track will be available on two albums: Lattimore's Columbia Records release "From The Soul Of Man," out Sept. 8, and Walt Disney Records' soundtrack to the video

Kevin Roth of "Shining Time Station," whose latest release is "Train Song Sing-Alongs," is recording a collection of lullabies and other children's favorites for American Baby magazine, due in late fall ... Latest from Music for Little People is "A Child's Celebration Of Lullaby," the seventh recording in its "Celebration Series" of music compilations. It includes sleepy-time airs from Raffi, Maria Muldaur, Tai Mahal, Jerry Garcia and David Grisman, Lena Horne, the Roches, Van Dyke Parks and Brian Wilson, Harry Nilsson and others.

EXECUTIVE TURNTABL

DISTRIBUTION. Koch International in Port Washington, N.Y., promotes Michael E. Rosenberg to senior VP He was VP of sales and marketing.

Sony Music Distribution in New York promotes Kevin McGarry to manager of finance and names Michael Levin director of packaging and separations at SMEI Purchasing. They were, respectively, senior staff accountant and associate director of packaging and purchasing at Sony Disc Manufacturing.

Provident Music Distribution in Nashville names Tom Brown field account representative. He was territory account manager at Pamplin Music Distribution

Universal Music and Video Distribution in Los Angeles promotes Larry Hariton to senior VP of direct account management. He was VP of direct retail planning and category management. Alliance Communications Corp. in



London names Bill Dawson executive VP/managing director of European operations. He was executive VP/COO at Alliance Broadcasting.

HOME VIDED. Dawn Arnone is pro-moted to executive director of client operations at Columbia TriStar Home Video in Culver City, Calif. She was director of customer serv-

Def Jam Records in New York promotes Amani Duncan to national director of visual promotions. She was promotion manager.

Home Vide



Affair In The Desert. Billboard had a full house to celebrate the election of Kmart's Ron Cunningham as video person of the year. The annual event, held during the Video Software Dealers Assn. Convention in Las Vegas, brought together, from left, Billboard associete publisher Irwin Kornfeld; Warner Home Video executives Mark Horak and Jim Cardwell: and John Bohntinsky, Kmart divisional VP, electronics, (For more photos, see page 74.)

Fitness Suppliers Focus On Franchises

As Exercise Market Tightens, Catalog Titles Get Renewed Campaigns

BY CATHY APPLEFELD OLSON

NEW YORK-Suppliers have trimmed their lines to stay healthy in the fitness business (Billboard, July 25). Unlike the bad old days, which were typified by floods of new releases, vendors are now restricting product flow to better exploit catalog titlee.

Due to the continued success of the "Crunch" line, Anchor Bay Entertainment in Troy, Mich., will release only two new tapes in the line in October rether than the usual three or four.

"We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle," says marketing VP Sandra Weisenauer, "That happens when you have such a long line of product. Some good ones really get lost. We want to go back and pull out the good concepts."

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It bundled a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established "Crunch" title was packaged with a T-shirt.

"We will primarily keep doing that kind of promotion with catalog titles," Weisenauer adds. "And we are looking at using some of the older titles for a premium use." PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin.

Anchor Bay does not intend to make over individual "Crunch' titles, as they already have strong retail recognition. "The packaging has such a line look." Weisenauer says. "To redo one or two, I would have to redo the whole line."



Sony Music Video has faith in the continued retail performance of fitness mainstay Kathy Smith, e big seller dur ing her Warner Home Video tenura

easy these days, Weisenauer says. "To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to (Continued on next page)

Breaking out new product isn't

Hollywood Conference To Examine **DVD Planning, Production Concerns**

BY STEVE TRAIMAN

NEW YORK-"DVD Production '98." the only Hollywood-based conference on DVD strategic planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It's co-sponsored by the International Recording Media Ason. (IRMA) and Miller Freeman PSN.

A total of 12 million DVD Video discs were replicated in the U.S. and Canada last year, according to IRMA research The actimate for 1998 is at least double that number, as part of a 75 million-unit worldwide forecast for video and DVD-ROM.

The panel, "What Does the Consumer Want To See?," will offer studio perspectives on first-generation DVD releases. "The launch has had widespread video industry support." says moderator Emiel Petrone, executive VP of Philips DVD Entertainment Group and founder/chairman of the DVD Video Group.

Panelists, including Paul Culberg of Columbia TriStar Home Video. Jeff Fink of Artisan Entertainment, Ed Goetz of Simitar Entertainment. Michael Karaffa of New Line Home Video, and Bill Sondheim of Poly-Gram Video, will address such topics as what consumers are buying and what they will be offered.

"There's more to DVD then just creativity," says J.D. Sussman, spe cial products VP at Enterprise DVD and moderator of what should be one of the most interesting sessions, "A DVD Producer's Guide To Retail: What's Hot ... What's Not."

"This session will serve as a reality check," he adds. "Everyone wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios supporting DVD with sufficient [point-of-purchase material], consumer education, and advertising?"

Helping with the answers are Peter Busch of the Musicland Group, John Thrasher of Tower Video, Mark Elson of Dave's Laser Video, consultant Ben Tenn, and Paul Brindze of Divx Entertainment.

Also on the agenda:

"Tips For Educating Your Customers And The Market About DVD," with Wendy Moss of Sony Wonder. Sarah Bradley of Abbey Road Interactive, and Panos Nasiopoulos of Daikin U.S. Comtec Laboratories.

"Making The Most Of The Replicator Relationship" will have Scott Bartlett of Sony Disc Manufacturing, Bob Pfannkuch of Panasonic Disc Services, Ram Nomula of Tech-(Continued on page 71)

rhetoric, the indies have some valid complaints. But before the last of them folds, another segment of the trade will be virtual. ly squeezed out of exis-Two-step distributors

TARGET PRACTICE, PART TWO: Independent

the Video Software Dealers Assn. (VSDA), sought and

received the sympathy vote at the association's July 8-

11 convention in Las Vegas. The big chains-Block-

buster, Hollywood Entertainment, et al.-and the stu-

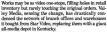
dios have struck an unholy alliance that's driving us out

Maybe: Even subtracting overheated convention

ailers, who make up the bulk of the membership of

are caught in the studios' cross hairs, and Hollywood has an itchy trigger finger. Salvation for largely regional wholesalers like Sight & Sound and WaxWorks/Video-

of business, they argued.



Major suppliers are starting to apply the same strategy of direct shipment that swept Handleman and Anderson Merchandisers out of the mass merchants that stock sell-through releases, Blockbuster and Hollywood Entertainment buy direct; other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentrak's 1998 annual report, studio plans are "not yet clear," but everyone knows which way the wind is blowing.

On paper, at least, there's no reason to worry about delivery to several thousand store fronts, at one time a helivery to several chousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediacopy have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon.

History hasn't been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, net profits have kept shrinking to less than 1% of sales. Now revenue sharing and depth-of-copy programs threaten to white out what's left.

Attending the Independent Video Retailers Group rotest meeting during VSDA, National Assn. of Video Distributors executive director Bill Burton said. "I'm



by Seth Goldstein

Alliances Between Big Chains And Studios

Could Squeeze Two-Stop Distributors, Too

as concerned for distribution as for the rest of the try. These are tenuous times. The scariest part of it is, it all seems to be trial and error. We're building the plane as we fly." Burton was referring to the explosion of studio depth-

of-copy plans that have added to his members' overhead. Hollywood's goal is to shoehorn more rental product into stores; without the extra tapes, retailers will drive off frustrated customers to cable or satellite-delivered pay-per-view "I'm not sure that any of these premises

adds Accurate or not they could drive several remaining distributors into the history books.

> CORRECTION: We goofed a couple of weeks back in describing DVD's impact on laserdisc (Picture This, Billboard, July 18). Our subject was Image

Entertainment, which said it has suffered in the transition-not Pioneer Entertainment. The information and quotes came from Image's latest quarterly report. Ploneer had nothing to do with it.

MAN' ALIVE: Maybe there is something new under the sun. DVD International in Mountain Lakes, N.J., has introduced "I'm Your Man," called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, was just waiting for DVD," says president David Good-

"I'm Your Man" takes advantage of the format's programming capabilities, letting players construct their own version of the feature from multiple plots. It's playable anywhere: The movie, which lists for \$29.98. isn't region-coded and can be distributed worldwide. DVD International and producer Planet Theory have two more interactive titles in the works, "Ride For Your Life" and "Bombmeister." each with a wider choice of story-line options.

Goodman thinks he'll deliver 20,000 units, compared with 15,000 for the DVD edition of "Elephant Parts, the Michael Nesmith video released on tape in 1981 He has reason to be optimistic, noting that the company has just replicated the 60,000th copy of DVD Interational's "Video Essentials." "I've got a letter from WAMO [Warner Advanced Media Operations] con gratulating me." About 45,000 copies of the home theater instructional have sold through, he says.

		J	μ νιασι	JIIGIIU	11 9 "
HIS WEEK	AST WEEK	MS. ON CHART	COMPILED FROM A NATIONAL	SAMPLE OF RETAIL STORE RENTA	Principal
4	3	8		Label Distributing Label, Catalog Number	Performers
1	1	,	THE RAINMAKER (7G-13)	* No. 1 * * * Paramount Home Video 335033	Matt Damon Danny DeVito
2	2	9	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Heien Hunt
3	3	6	SCREAM 2 00	Dimension Home Video Buera Vista Home Entertainment 1355303	Neve Campbell Countries Con
4	4	13	LA. CONFIDENTIAL (0	Warner Harne Video 14913	Kevin Spacey Russell Crown
5	6	4	FALLEN (I)	Warter Hame Video 6434	Denzal Washington John Goodman
6	5	,	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (0) Warser Home Video 14776		Kevin Spacey John Gusack
1	7	3	WAG THE DOG (D)	New Line Home Video Warrer Home Video N4542	Dustan Hoffman Robert De Niro
8	9	3	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yus-fat Mira Sorvino
9	10	12	THE JACKAL (R)	21623 Universal Studios Home Video 81267	Bruce Wilks
10	8	9	STARSHIP TROOPERS (R)	Columbia TriStar Home Video	Richard Gere Casper Van Dien
	NE			71716 Miramas Home Entertainment	Dense Richards Matt Damon
11	-	-	GOOD WILL NUNTING (7)	Buera Vista Home Entertainment 1355903	Ben Alleck Arthony Hopkuns
12	12	3	AMISTAD (II)	Universal Studios Home Video	Morgan Freeman
13	11	3	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
14	13	10	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M905834	Pierce Brosnan Michelle Yeoh
15	15	14	KISS THE GIRLS (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
18	16	10	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hewke Uma Thurman
17	17	15	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4524	Nark Wahlberg Burt Reynolds Robert Carlyle
18	19	18	THE FULL MONTY (II)		
19	14	4	SPICE WORLD (PG)	Columbia TriStar Home Video 02018	Spice Girls
20	22	11	ALIEN RESURRECTION 00	FaxVideo 0325	Segurney Weaver Winona Ryder
21	21	13	COPLAND (5)	Minamas Home Entertainment Burns Vista Home Entertainment 13527	Sylvester Statione Robert De Niro
22	20	4	THE WINGS OF THE DOVE (R)	Minames Home Entertainment Buera Vida Home Extertainment 1254803	Heiera Bonham Carte Alison Effolt
23	18	4	SWITCHBACK (R)	Paramount Home Video 331203	Denny Glover Dennis Quaid
24	23	8	DESPERATE MEASURES (R)	Columbia friStar Home Video 21753	Michael Keaton Andy Garcia
25	24	7	HOME ALONE 3 (FG)	FaxVideo 2763	Ales D. Linz
26	26	19	IN & OUT (PG-13)	Paramount Home Video 329873	Kevin Kline Joen Cusack
27	27	22	THE DEVIL'S ADVOCATE (R)	Warner Home Video	Kaanu Reeves Al Pacino
28	60	2	THE BOXER (7)	Universal Studios Home Video	Daniel Day-Lewis Emily Watson
29	25	8	DECONSTRUCTING HARRY (I)	New Line Home Video Warner Home Video N4653	Woody Alien
30	35	17	I KNOW WHAT YOU DID LAST SUMMER (I)	Columbia TriStar Home Video 23923	Jennifer Love Hewit Sarah Michelle Gelta
31	NE	~	PALMETTO (R)	Warner Home Video 2533	Woody Hamilton Eisabeth Shue
32	29	3	HALF BAKED (II)	Universal Studios Home Video 83596	Ensabeth Shue Dave Chappelle Harland Wilhams
33	32	11	FOR RICHER OR POORER (FG-13)	83586 Universal Studios Home Video 83375	Tim Allen
34	28	15	SEVEN YEARS IN TIBLET (PG-13)	83375 Columbia TriStar Home Video 21813	Kestie Aley Brad Pitt
35	NE		FRENCH EXIT (II)	Columbia TeSter Home Video	Jonathan Silverman
38	NE	_	MA VIE EN ROSE (D	26603 Columbia TriStar Herne Video	Madchen Areick Georges Du Fresee
37	30		MOUSE HUNT (PD)	29783 Universal Studios Home Video	Nathan Lane
38	30	16	U-TURN IN	82585 Columbia TriStar Home Video	Leo Evans Sean Pena
30	20	16	THE ICE STORM (0)	32523 FaxVideo 2751	Jennifer Lopiz Kavin Kline
39			AN AMERICAN WEREWOLF	Hollwood Pictures Home Video	Signamey Weaver Tom Everett Scott
40	31	9	IN PARIS (II)	Buena Vista Harve Entertainment 1355003	Julie Deipy

Ton Video Rentals

I have been approximately a second se

FITNESS SUPPLIERS (Continued from preceding page)

AUGUST 1, 1998

two to three hrands we advertise and market on a regular basis."

D-III

Nevertheless, Anchor Bay is willing to take a chance with proven winners, much as Sony Music Video has done picking up Kathy Smith after her Warner Home Video deal expired. Anchor Bay has signed Paula Abdul to create two dance/ fitness videos and one walking audiotape for the fall. Abdul's pre vious fitness videos were released by LIVE Entertainment, now called Artisan.

Sony Music Video has turned to TV and cable as a way to increase sales of its "Grind" catalog. Last September, Sony began airing spots featuring "The Grind Workout: Hip-Hop Aerohics" on A&E, Fox, ESPN2, VH1, the Game Show



PPI Entertainment keeps finding new opportunities for Denise Austin.

Channel, and MSNBC, among other national and local channels.

"It brought the videos to another level of exposure and has been just as beneficial to [traditional] retail as it has been" to direct response, says Alex Beeman, senior director of marketing at Sony Music Video/ Sony Wonder, Beeman notes that "Hip-Hop Aerohics," the first "Grind" title, is VideoScan's current best seller, 30,000 units ahead of its closest competitor. She says Sony will air spots featuring other "Grind" titles.

"All of us are doing a lot more with the accounts individually and trying to put together special pro-grams for them," Beeman says. "In January, the 'special gift with purchase' types of programs are big. For Blockhuster this past January, for example, every fitness video title they took in had to have a special program associated with it. They are all looking for added value."

Sony hopes that retailers are also looking for some new products, such as the MTV-based video line "The Daily Burn." The program is a non-dance workout show that airs several times a day. The video line is due in stores this fall.

"If you have exposure and all the right elements, you can successfully launch a new brand," Beeman says. "Thank goodness for all of us in the exercise husiness, people are looking for change. You can't watch the same video year after year."

Bill	bo	arc	ł	AUGUS	r 1, 1	199
1	0	-	Music Video	S		
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPLED FROM A NUTIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPLED, AND PROVIDED TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	-	Supported
,	2	,	* * NO. 1 * * ALL ACCESS VIDEO &' Jun(Contro Video 4159 3	Backatreel Boys		
2	1	5	MP DA LAST DON No Limit Video Prorty Video 53373	Master P	u	13 9
3	3	4	No Linit Video Profity Video 53373 SHOCKUMENTARY PolyGram Video 57595	Insane Clown Posse		161
4	4	10	STREETS IS WATCHING	Jav-Z	IF .	14 9
5	1	25	Def Jam Home Video PolyGram Video 56821 GIRL POWERI LIVE IN ISTANSUL Visite Mark Video 92111	Spice Girls	16	191
6	4	35	Vigin Music Video 92111 ONE HOUR OF GIRL POWER Watter Home Video 363553	Spice Girls	-	
1	6	2	7 TELEVISION COMMERCIALS	Radiohead	u u	181
8	8	4	Capitol Video 5393 RAY OF LIGNT	Madorma	15	51
9	10	4	Warner Reprise Video 3038502 TULSA, TOKYO AND THE MIDDLE OF NOWHERE	Hanson	IS UF	39
3	9	-	PolyGram Video 4400479233 GARTH LIVE FROM CENTRAL PARK		-	-
	· ·	27	Onion Home Video 10119	Garth Brooks	UF .	199
11	12	34	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	UF	131
12	16	31	ROMANZA IN CONCERT PolyGram Video 4400553973 Tota Dataon	Andrea Bocelli	U	24 9
13	14	47	THE DANCE A Warner Reprise Video 3-38686 STORIES, TALES LIES & EXAGGERATIONS	Fleetwood Mac	UF	18 1
14	19	6	Skunk Records/Cornerstone R.A.S. MVD Video 38497	Sublime	UF	27.5
15	15	9	HAWAIJAN NOMECOMING Spring Hill Video 44355	Various Artists	UF	28.1
16	13	5	STRENGTH Wenty Video 43108-3	The New Life Community Choir Feat, John P Kee	UF	191
17	v	23	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	v	16.5
18	NE	**	DAWN OF THE DAY OF THE NIGHT OF THE PENGUIN Metal Blade Home Wideo 34015	Gwar	u	19.5
19	11	3	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 6351315	Rich Mullins	UF	16.5
20	21	59	I'M SOUT IT A ² No Limit Video Promy Video 53423	Master P	UF	19 5
21	20	34	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	U	243
22	18	39	TRIBUTE A Virgin Music Video 77849	Yanni	UF	24.5
23	26	14	LIVE FROM NEW YORK MVD Video 80732	Tori Amos	UF	25.5
24	22	22	LIVE Wenty Video 43108-3	Fred Harrymond & Radical For Christ	UF	195
25	23	13	RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	U	29.5
26	25	238	LIVE SHIT: BINGE & PURGE &" Elektra Entertainment 5194	Metallica	LF.	89.9
27	31	24	DOWN BY THE TABERNACLE Spring Hill Video 101	Bill & Gioria Gaither	v	195
28	28	36	3-WATCH IT GO Elektra Entertaisment 40195	Pantera	UF	195
29	40	67	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Kom	u	195
30	38	42	OUR MUSIC VIOED Dualistar Video Warner/Vision Entertainment 53357	Mary-Kate & Ashley Olsen	UF	12.5
31	32	94	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 68703	Various Artists	u	245
32	24	142	LIVE FROM AUSTIN, TEXAS &	Stevie Ray Vaughan And Double Trouble	UF	195
33	30	191	Epic Music Video Sony Music Video 50130 THE BOB MARLEY STORY A Island Video Patriciano Video 4400823733	Bob Marley And The Warleys	UF	18
34	RE-E		SUBLIME	And The Warkers Sublime	UF IF	12.5
35	RE-E		MCA Music Video Universal Music Video Dist. 11712 BACKSTREET BOYS: THE VIDEO	Backstreet Boys	4	195
35	RE-E	_	WYD Video 3899 SELTZER 2-THE LONG FORM VIDEO	Various Artists	U IF	191
30	RE-E	18	Foreiront Wee Chortent Det. Group 24505 WOW-GOSPEL 1998	Various Artists		15 5
38	39	18	Wetty Wates 43109-3 THE BEST OF THE DOORS	The Doors	U U	19 9
38			Universal Studios Home Video 83297 SELENA REMEMBERED	The Doors Seleca		149
		RTRT	EMI Latin Video 77826			-
40	RE-E	RTRT	AQUA DIARY MCA Music Video Universal Music Video Dist. 11720	Aqua	U	19 5

O RIAA gold cart for sales of 25,000 units for video singles, ● RIAA gold cert. for sales of 50,000 for 5° or 1° videos. A RIAA platicum cert for sales of 50,000 units for video singles. A RIAA hold cert for sales in 00,000 units for 5° or 1° videos. O RIAA gold cert for 23,000 units for 5° videos certified prore to Agril 1, 1991; ● RIAA platieum cert for 50,000 units for 5° or 1° videos. To Video singles and the prore to Agril 1, 1991; ● RIAA platieum cert for 50,000 units for 5° or 1° videos entirely of 50,000 units for 5° or 1° videos.

Billboard.

AUGUST 1, 1998

Home Video Billboard, Ton Widoo Coloo MERCHANTS & MARKETING

Stag	nant	Sell	-Throu	gh Ma	rket
Could	Get	DVD	Boost,	Says	VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is hitting a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).

According to statistics from Adams Media Research, sales grew only slightly from 1996 to 1997. In 1996, demand topped off at 600.1 million units, which translated into revenues of \$7.35 billion. In 1997, volume reached 634.9 million cassettes, worth \$7.59 billion

That growth isn't bad, but it's nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to \$6.2 billion from \$5.4 billion in 1994, Adams says, noting that the market grew by a billion dollars from 1995 to 1996.

Adams doesn't attrihute the slowdown to poor title selection or overcrowded shelves.

Rather, the company says, consumers have reached a saturation point, "Historically, households who purchased one video tended to go on to purchase many more," Adams reports.

"So long as new households kept entering the market, sales contin-ued to accelerate," the company adds. But in 1997, "the pool of firsttime video buyers began to decline as a percentage of all households, diluting their overall impact."

Thus sell-through is showing the early signs of the dreaded word "maturation," which leads to lower sales expectations.

To no one's surprise, the solution to driving up sales is DVD. The new format has worked for Best Buy, which is carving out a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought. Best Buy has sold 1.5 million-in less than 50% of its 289 stores

Video merchandise manager Joe Pagano says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelf room.

"This is the product they want. Pagano said, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He added that DVD represents 25% of the chain's video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 30-store test that began in May to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that DVD is providing "incremental" sales and does not appear to be cannibalizing VHS catalog sales

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Target will have the format in all of its 800 stores by the end of the year. If the mass merchants can reach mainstream buyers, DVD could put sell-through back in the doubledigit growth curve in no time.

FRANK TRIBUTES: It was bound to happen sooner than later: Frank Sinatra video sets are com-

First is the "Pal Joey" and "From Here To Eternity" set from Columbia TriStar Home Video.

Priced at \$34.95, it arrives in stores Sept. 22 and is available through the year's end

TALK On Oct. 6, MGM Home Entertainment is releasing "High Society." "Anchors Aweigh," and "On The Town" in a special slip case. The collection is \$29.92, the lowest price ever for a star gift pack. Other MGM sets featuring Elizabeth Taylor and Humphrey

by Eileen Fitzpatrick

SHELF

Bogart are \$44.92. In other MGM catalog news, the supplier is planning a big party for the 30th anniversary edition of "Chitty-Chitty-Bang-Bang." The title is priced at \$14.95 and arrives in stores Oct. 20.

Celebrating with MGM will be promotional tie-in partners FAO Schwarz, Virgin Atlantic Airways, and Ball Park Franks. Virgin and FAO Schwarz will conduct a consumer sweepstakes that will award a family vacation to London and a \$1,000 gift certificate to the famous toy store. Virgin is sponsoring a 10city road show that will fly the Chitty-Chitty-Bang-Bang car to FAO Schwarz outlets across the country.

Ball Park Franks will kick in a \$5 rebate with a purchase of the video and multiple packages of the brand's hot dogs. A national freestanding insert advertising the offer will go in Sunday papers at street date.

A deluxe-edition soundtrack will he released from Rykodisc.

NEW COMPANY: Former Badfinger producer Gary Katz and Spartan Financial Corp. president Edward Secard have formed a new video company called Encore Music Entertainment America.

The venture will release product in North America from German TV's Studio Hamburg Fernsch Allianz Gmbh music archives and plans to produce new music videos for worldwide distribution.

The Studio Hamburg archive has shows from the 1960s through the early 1990s, including "Beat Club," "Rockpalast," and "Beat, Beat, Beat." Music Video Distributors has worldwide VHS distribution rights, while Pioneer Entertainment has DVD and laserdisc.

THIS WEEK	LAST WEEK	WISS ON CHART	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS TITLE Label Distributing Label, Catalog Number Performent							
	-			* * * No. 1 * * *		_	-			
1	1	5	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	15 95		
2	2	9	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19 95		
3	3	20	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyors Elizabeth Hurley	1997	PG-13	14 9		
4	4	108	GREASE: 20TH ANNIVERSARY	Paramount Home Video 1108	John Travolta	1278	76	14.9		
	6	12	ANASTASIA	Facilitatio	Olivia Newton-John Animeted	1997	6	25.25		
	6	10	SOUTH PAPK	Rhino Home Video	Animated	1908	10	25.0		
,	1	6	BACKSTREET BOYS- ALL ACCESS	Warner Home Video 36449 Jiwe/Zamba Video 41589-3	Backstreet Boxs	1956	NR.	14.5		
-		<u> </u>	VIDEO A.	Jwe/Zomba Video 41589-3 Walt Disney Home Video				-		
6	8	13	FLUBBER	Buena Vista Home Entertainment 1468 Rharo Home Video	Robin Williams	1997	PG	22.5		
6	10	10	SOUTH PARK: VOLUME 1	Warner Home Video 36417	Animated	1958	NR	14.9		
10	10	114	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1985	G	26.55		
18	6	7	FACE/OFF	Paramount Home Video 330553	John Trivolta Nicolas Cage	1997	8	14 95		
18	12	18	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Los Evans	1997	PG	24.51		
10	10	7	CONTACT	Warner Home Video 15041	Jodie Fosier Matthew McConaughey	1936	R	14.2		
14	10	4	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1908	NR	5.98		
16	16	6	PLAYBOY'S BLONDES, BRUNETTES	Playbay Home Video	Vinnus Artists	1996	AR	14.94		
16	20	16	SOUTH PARK: VOLUME 2	Universal Music Video Dist. PBV0818 Rhino Home Video	Americated	1916	80	14.0		
18	NET		SWINGERS	Warner Home Video 36418 Miramax Home Entertainment	Jon Favreau	1992	6	19.9		
18	12	7	PLAYEOV'S 1998 PLAYMATE	Buena Vista Home Entertainment 10483 Playboy Home Video	Vince Vaughn Karen McDousal	1920	-	12,2		
-		· ·	OF THE YEAR	Universal Music Video Dist. PBV0827 No Limit Video		1000	100			
18	16	3	MP DA LAST DON	Phonty Video 53373	Master P	1998	NR.	19.9		
20	15	6	HOME ALONE 3	FoxVideo 2763	Alex D. Linz	1909	PG	14.9		
21	27	6	ENTER THE DRAGON: SPECIAL EDITION	Warner Flome Video 15521	Bruce Lee	1973	R	19.58		
23	18	8	STREETS IS WATCHING	Def Jam Home Video PolyGram Video 56821	Jay-Z	1996	MR.	14.95		
23	27	16	THE FIFTH ELEMENT	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman	1997		14.9		
24	12	10	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	19.0		
29	RE-E	NTRY	TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	AR.	29.15		
20	NE	-	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capital Video 5393	Radiohead	1958	MI.	13.50		
29	13	10	PLAYBOY'S BABES OF BAYWATCH	Playboy Home Video	Traci Binatham	LORE	N	25.44		
28	27	2	CON AIR	Universal Music Video Dist. P8V0817 Touchstone Home Video	Nicolas Cape	1995		14.9		
29	15	24	HERCULES	Buena Vista Home Entertainment 10484 Whit Dianey Home Video Buena Vista Home Entertainment 9123	John Cusack Animated	1998	6	29.5		
20	-	-					-	-		
	18	10	ELMOPALOOZA! ◊	Sony Wonder	The Muppets	1958	AR.	12.9		
31	30	23	AIR FORCE ONE	Columbia TriSter Home Video 71883	Harrison Ford	1997	R	14.8		
33	NE	*	ROMY & MICHELE'S HIGH SCHOOL REUNION	Touchstene Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow	1998	e	19.95		
22	13	1	NIGHT WARRIORS: DARKSTALKER'S REVENGE	Capcom/Viz Video Pioneer Entertainment V-DS001	Animated	1998	AR.	16.90		
**	29	26	CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S ED. +	Columbia TriStar Home Video 12643	deo 12643 Richard Dreyfuss Teri Gerr					
-			EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbelt Sarah Berry	1987	NR	14.9		
34	RE-E	MINT						-		
34 35	RE-6	14	SELENA	Warner Horse Video 14909	Jermitter Lopez	1996	10	15,9		
34 35 36			SELENA GODZILLA, KING OF THE MONSTERS	Warner Horse Video 14909 Simitar Ent. Inc. 4909	Jennitler Lopez	1996	10 88	-		
34 35 36 37	32 37	14	GODZILLA, KING OF THE MONSTERS	Simitar Ent. Inc. 4909	Raymond But	1956	NR.	13.95		
34 35 36 37 38 39	32	14	GODZILLA, KING OF THE MONSTERS				-	-		

• RNA per out, for sales of 5000 white s1 in elision is sales at suggestant result. A RNA plainteen out, for sales of 10000 white or 12 million is sales at suggestant result. If RNA plainteen out, for sales of 110000 white or 12 million is sales at the sales at units and \$1

MERCHANTS & MARKETING

Billboard Hosts VSDA Soiree

Billbard's party at the Video Software Dealers Assn. Convention, ec-hostel by Los Angeles-based DVD specialist Crest National, dreva eross section of conventioneers, including indic retailers and studio executives. Everyone, it seemed, participated in the 20-guestion contest about home video's favorite subject, movies. Lacky guessers walked off with certificates for a digital camorder, a DVD parey, and a 33-bin-ch combination TVVCR. all from Sovu



Kmart's Mark Welu, subbing for the absent Ron Cunningham, eccepts the video person of the year plaque from home video editor Seth Goldstein, left.



Tim Harris of retailer Country Home Video, right, was a Bitboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him e Sorry DVD player.

DVD MAKES GAINS WITH CONSUMERS (Continued from page 65)

who use PPV said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new formats is recordability. Yankelovich asked consumers if

they have used their VCRs to record programming. Approximately 69% said yes.

"This is a challenge," said Kramer, "because Divx and DVD are not re-

HOLLYWOOD CONFERENCE (Continued from page 71)

nicolor, John Town of Nimbus, and Richard Marquardt of Warner Advanced Media Operstions.

"What's Making It Work: Technologies Behind DVD Titles Of Today & Tomorrow" has Steve Bannerman of Apple Computer Quick-Time Group, Kilroy Hughes of Microsoft, and Kevin Halverson of DVD-Audio Working Group 4.

"The Packaging Perspective On Producing A Successful DVD" has

cordable."

The survey showed that 53% of VCR owners were "somewhat interested" in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and Divx support by demographics, the researchers found that the greatest

Rob Burdett of Alpha Enterprises, Rick Dixon of Ivy Hill/Warner Media Services, Ed Joyce of Amsray, Richard Roth of Queens Group, Rick Tell of 20th Century Plastics, and Richard Williams of Univenture.

"Decoding DVD's Alphabet Soup: A Preview Of What's To Come" has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skribaof of Gig Media Production. interest by far comes from gen-X. Some 60% of VCR owners who are "extremely/very interested" in Divx are from this group, while 56% of the most ardent DVD supporters are gen-Xers.

Boomers make up only 26% of those who are most interested in DVD and 30% of those who support Dvix.

It's the older consumers, the matures, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in DVD are age 50 or over. And just 10% of the Divx supporters fall into this demographic. Yankelovich concluded in its report

Yankelovich concluded in its report that the home video industry, in order to meet the threat from pay-per-view services, would "have to refocus on problems such as making returns easier... and perhaps improve technology by adding DVD."

The researchers added, "DVD is positioned to defeat Divx, although widespread adoption of either format will be limited."

1		ļ	o Special Inte	er	e	S	t	Video Sales	
THIS WEEK	2 WKS, ABO	WHIS ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WK\$ AGO	WKS ON CHART	Compiled from a national sample of retail three sales reports. TITLE Program Supplier, Catalog Number	Suggested
		RE	CREATIONAL SPORTS.				H	EALTH AND FITNESS	
1	1	21	* * NO. 1 * * DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS > PolyGram Video 44/0464483	29 95	1	2	21	* * NO. 1 * * CRUNCH: BEST ABS AND ARMS Anchor Bay Entertairment SVI COB3	9.98
2	2	21	GRETZKY: THE GREAT ONE ANO THE NEXT ONES Fortyideo (CBS/Fox) 2758	14 99	2	1	41	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.59
3	NE	wÞ	THE OFFICIAL 1998 NBA FINALS VIOEO FoxVideo (CBS/Fox) 0475	19 58	3	5	151	THE GRINO WORKOUT HIP HOP AEROBICS+ Seny Music Video 49659	12.90
4	3	35	THE OFFICIAL 1997 WORLO SERIES VIOEO Onon Home Video 91097	19 58	4	3	13	MTV ADVANCEO WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14 9
5	4	15	LESLIE NIELSEN'S STUPIO LITTLE GOLF VIOEO Winstar Home Entertainment 71027	19 58	5	4	197	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1988	14 51
6	6	115	MICHAEL JORDAN: ABOVE & BEYONO FoxVideo (CBS/Fox) 8360	14 58	6	1	133	THE GRINO WORKOUT: FITNESS WITH FLAVA	12 91
7	1	39	PURE PAYTON PotyGram Video 4400464413	29.95	7	6	37	THE GRINO WORKOUT: FAT BURNING GROOVES	12 50
8	5	67	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	15 99	8	8	41	CENISE AUSTINE A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12 9
9	8	9	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19 98	9	10	177	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	19-95
10	9	87	THIS WEEK IN BASEMUL: 20 YEARS OF UNFORCETTABLE PLATS & BLOOPERS On on Home Video 96002	J4 98	10	9	31	FIRM BASICS: A85, BUNS & THIGHS WORKOUT BMG Video 80344-3	19 51
11	10	333	MICHAEL JOROAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19 58	11	13	87	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9 98
12	12	51	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CSS Video) 4098	14 58	12	11	83	THE FIRM: AEROBIC INTERVAL TRAINING SMG Video 80112-3	13 9
13	н	57	NBA AT 50 FoxVideo (CBS/Fox) 8450	25.95	13	12	31	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	23 92
14	14	23	NBA 2000 FoxVideo (CBS/Fox) 2759	14 98	14	16	109	ALI MACGRAW'S YOGA MINO & BODY Warner Home Video 35826	19.90
15	17	161	LESLIE NIELSEN'S BAO GOLF MADE EASIER ABC Video 45003	19.98	15	14	17	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	5 99
16	13	1	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.95	16	19	35	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parate Video 909	12 50
17	15	57	MUHAMMAO ALI: THE WHOLE STORY Watter Home Video 05586	109 58	17	REI	DULK	THE FIRM: BODY SCULPTING BASICS BMG video 80110-3	15.96
18	16	1	SHAQ 'ROUN O THE WORLD Fext/ideo (CBS/Fox) 2760	14 98	18	17	79	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19 50
19	18	43	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	13.98	19	18	71	THE FIRM: LOWER BODY SCULPTING SMG Video 80120	14 9
20	19	265	MICHAEL JOROAN: AIR TIME FoxVideo (C8S/Fox) 5770	15.98	20	15	3	FIRM PARTS: SCULPTURED BUNS, HIPS & THIGHS SMG Video 90137-3	14 9



PPI Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culnary) pause to ponder the quality of Las Vegas Hilton smoked salmon.



Ronald Stein, president of Crest National, center, chats with New Line Home Video's Parn Kelley, left, and Crest executive VP Lorreine Ross.



Howard Kowalsky of Handleman, left, and Mark Welu swap convention tall tales.





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Attorney Business/ Legal Affairs

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DREAMS COME TRUE HOPES TO BREAK THROUGH IN THE U.S.

(Continued from page 13)

to a 1994 collaboration with Earth, Wind & Fire's Maurice White on the single "Wherever You Are" and on "Eternity," the ending theme for U.S.-made animated feature "The Swan Princess." Neither track was released in America. however.

This current venture comes on the heels of the band's signing last August with Virgin, after nine years with Sony. Of its move



from Sony to Virgin, which was billed in Japan as the first time a major Japanese act had signed with an American

label, the group says that the decision was keyed to its concern over a lack of international exposure.

"For nine years, we have wanted to do something in America, which we believed they could make happen," says Masa from a rehearsal studio in New York's Chelsea neighborhood. "But Japanese Sony was not interested in sending us to the U.S. Their Jogie was, "Mark" wrong with being a huge act in Japan?" We knew what to get the opportunity to sell our record in America."

All involved in the project admit that achieving success will come only through tenacity and an approach that puts the quality of the music—in particular Miwa's rich and colorful vocals—above all other elements.

"From everyone's perspective at Virgin, we've always liked the idea and the challenge of presenting music from different countries to America co-president Ray Cooper. "The company has done very well with the Chemical Brothers, Spice Girls, and the Vierve. We feel very positive about the development of this act, and well thes advantage of that with all guns



blazing."

"There are no guarantees of success. We know this, so does the band," says EMI Recorded Music president Ken Berry. "But one day a Japanese band is going to break in the United States, and we hope it will be Dreams Come True. We're going to do our bit to find cut right now."

Sinciri "Song" Kolska, the handt Takeybasel pometer and QM MSK Artist Products, believes that if there's asyme who can make the dematic transition, it's this act. "I had been working for a Japanese promoer to introduce American and Wester music to Japanese fans, from japa to classical, you name it," he asys. "Mout two years ago, I met Dreams Come True and realized that they're the one that could be introduced to another market, to Western culture, and sacceed."

U.S. retailers, meanwhile, seem cautions. "We're curioas and we're watching it, but we've ordered very lightly. My feeling is, just because it's big in Japan doesn't mean it will be buge in the U.S., "says Allison Ward, spokeswoman for Miami-based Spec's Music." We'll wait to see some marketing strategy behind it and Spec's Music." We'll wait to see some marketing strategy behind it and continue to monitor how it's doing. If they're lucky, they could be the next Vanessa-Mac."

But in contrast to virtuoso Mae is the string of Japanese pop acts, like Seiko Matsuda, Toshinobu Kubota, and Nokko, who have tried and failed to break biz in the U.S.

Japanese acts who have achieved cult-level success outside of Asia are traditionally alternative/indie-rooted artists like Pizzicato Five, Shonen Knife, Audio Active, Cibo Matto, Hi-Standard, Buffalo Daughter, and Cornelius. Pizzicato Five's three U.S. albums, for example, have sold some 300,000 units in total, according to its management, Chibari Inc.

The ability of left-field Japanese acts to successfully target specific fan bases in the U.S. and other overseas territories, say observers of the Japanese music scene, calls into question the idea of trying to achieve a mainstream breakthrough in the American market.

But since Virgin has invested as much money in the group—the deals said to have cost the label \$25 million—it would appear to have no tout-ail-the-stops promotional strategy instead of taking the grass-roots approach favored by Japanese indies and alternative acts.

Ronald Fierstein, president of New York-based AGF Entertainment and the group's manager outside of Japan, stresses that the music of Dreams Come True is universal.

"Their kind of pop music is based upon real taken, so opposed to a confection. Miwa is the real deal, a world-class world-class worldclass musician," he says. "Their message is very positive and feel-good. I think they can ultimatetic When you see them perform, if y upen lab wery wide demographic. When you see them perform, if y upen lab wery wide demographic. When you see them perform, if y upen lab were the yer real. The both the yer real. The the they the the second second second second second the American and second second second second One innocrtant variable that the

One important variable that the band took on itself was to absorb U.S. culture, to live it in order to take it on musically. Miwa has lived in New York for three years, Masa for a year and a half, though they still travel frequently to Japan for commitments at home. Both have a sizable command of English, down to playful street slang, and are convincingly acclimated to life in the States.

In addition, many of the group? m musical influences are based on English-speaking singer/hongwriters. Masa drums out a list that includes Marvin Gaye, Earth, Wind & Fire, Barry White, Chaka Khan, and, with a playful amile, disco." 1 also love the Carpenters, Sinom & Gardunkel, the Beatles, the Rolling Stones. I really just low all masie. I like to mku pall of these artists for our music, but we also want to create our own sound."

Among the 14 tracks on "Sing Or Die" is first single "Song Of Joy," which, due to the band's schedule, in Japan, will not be released to radio and retail in the U.S. until late August or September.

Other sorgs translated into English from the Japanese version of "Sing Or be," released there last November, include the soaring "Will To Love" and the soulful, horns-enhanced "Marry Me," along with the pop ditty "Ahaha," the thumpy funk groove "Peacel," and the giddy "Dandelion Hill. "The set's music is published by Saya Gold Music Publishing Inc.

U.S. audiences will soon have their chance to weigh in on the group. DCT has already scheduled—and sold out—six introductory showcases in Boston, New York, Washington, D.C., Los Angeles, San Francisco, and Vancouver that run through Aug. 7. The act traditionally tours with a 10-piece band.

The group's live shows in Japan are renowned high-spirited spectacles, complete with festive costumes, elaborate staging, and the fervent antics of the highly personable Miwa.

To prepare for "Song Of Joy's" imminent release, Virgin has ordered remixes by Tony Moran, with another coming from Masa, which will also be serviced to clubs. A video is also slated, according to Fierstein. A second sincle will hit in January.

"We have Virgin's long-term commitment," Fierstein says. "We're just starting the process of With a big bang with these six showcases." He adds that other "selective promotional avenues of the highest caliber" are due, though he is unable to discuss them at this point.

The worldwide version of the album was released in Japan July 16, entering the album chart there at No. 3. Around the rest of the world, it is siated for release in the U.K., Germany, and Sweden after the new year, with plans also in development for Canada, Malaysia, Singapore, and other nations. A Japanese tour is planned for summer 1999.

Both Masa and Miwa understand that it may take time to break in the U.S. and beyond and that radio could resist. But they remain, as ever, positive,

"There are so many great musicians here right now. If we can have just a small place in that, it would make us very happy," says Masa.

Assistance in preparing this article was provided by Steve McClure in Tokyo.



September 17 - 19, 1998









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Z100, KROQ Among Leaders In Radio Awards Nominations

A Billboard/Airplay Monitor staff report.

NEW YORK—And they're off! More than 490 nominees in 10 formats and nine categories are vying for the annual Billboard/Airplay Monitor Radio Awardk. Categories include station of the year, PD, marketing director, air personality, syndicated programming, and a new category for record label promotion team.



Overall, four stations earned six, nominations each, all located in the top three U.S. radio markets: top 40 WH7Z (2100) New York, modern KROQ Los Angeles, adult R&B WVAZ (V103) Chicago, and modern adult pioner KYSR (Star 8467) Los Angeles. In the country format, WAZQ Washington, D.C., and WQXK-FM Tampa, Fla., tied for most nominations, with four

The Radio Awards and Seminar will take place Sept. 17-19 at the Pointe Hilton Resort in Phoenix.

In the top 40 category, Z100's six nominations come as the station celebrates its 15th anniversary. It was matched by Chancellor sister station KYSR. Five other stations earned five node each.

Z100, whose 4.7-5.1 leap in the spring book was its best showing in years, picked up honors in every category—station of

the year, PD (for

Tom Poleman),

assistant PD/



music director and air personality (Paul "Cubby" Bryant), promotion/marketing director (Vanessa Beyer), and air personality (Elvis and Elliott morning show).

Also enjoying a strong showing was another heritage mainstream top 40, KIIS Los Angeles. Its five nominations were for best station, PD Dan Kieley, assistant PD/music director Tracy Austin, promotion/marketing director Von Freeman, and air personality Rick Dees, whose syndicated countdown show was also nomimated in the top 40 and AC/adult top 40 categories.

Another heritage power, WXKS-FM (Kiss 108) Boston, attracted four kudos, for station of the year, PD (John Ivey), promotion/marketing director (Trish Ellis), and air personality (Dale Dorman).

Other multiple nominese from major markets: KRBE Houston (station, PD John Peske, and assistant PJ)/music director Jay Michaels); WSTR (Star 94) Atlanta (PD Dan Bowen and promotion/marketing director Alan Hennes); and KDWB Minneapolis (station and assistant PJ/music director Rich Davis).

KYSR also earned a half-dozen nominations. Besides the station itself, PD Angela Perelli, assistant PD/ music director



director Robert Lyles, and air personalities Ryan Seacrest and new morning team Jamie, Frank, and Frosty were honored.

Perennial nominee WPLJ New York nabed four kudos, for best station, PD Scott Shannon, assistant PD' music director Tony Masseare, and the Pettengill in the air personality cataory. KFMB (Star 100.7) San Diego also took four honors, for station, PD Tracy Johnson, assistant PD/music director Greg Simms, and air personality duo Jeff and Jer.

Other major-market multiples: KHMX (Mix 96.5) Houston (station, PD Lorrin Falagt, and assistant PD/ music director Rich Anhorn) and WBMX Boston (station, PD Greg Strassell, and assistant PD/music director Michelle Engel, who recently took the PD gig at KBBT Portland, Ore, b. Two longtime rhythmic top 40 outlets landed five nominations each. William of the theory of the theory William of the loss of the theory of the theory of the William of the loss of the theory of the theory of the Fulley, promotikon/marketing director (Erick Bradley), provident or hallow of up index for FD Cadillies Lack McCartney, and the theory of the loss of the loss of the other PD Cadillies Lack McCartney, and the loss of the loss of the loss of the loss of the phase of the loss of the l

WKTU New York also pulled in five honors. Its nods were for best station, PD (Frankie Blue), music director (Andy Shane), and air personality (Bill Lee and morning duo Hollywood Hamilton and Goumba Johnny).

Co-owned KYLD (Wild 107) San Francisco's dur nominations are for best station, PD Michael Martin, assistant PD/music director "Jazay" Jim Archer, and morring hosts JV and Elvis. KUBE Seattle was the other multiple nominee, with kudos for best station and promotion/marketing director Jay Harmon.

Of all the formats, shall contemporary seemed to general the honors around to the most stations. Although no one swept all categories, six stations were honored more than once. They included WLTW New York, WASH Washington, D.C., WBEB (B101) Philadelphia, WLIT Chicago, and KBIG Los Angeles.

Nominated for top 40 label promotion teams are 550 Music, Arista, Atlantic, Columbia, and Elektra.

For country radio, it's appropriate that Phoentx's two country stations, KNIX and KMLE, will be duking it out in the station category, where they are nominated against each other and three other stations.

KNIX earned a total of three nominations, including nods for PD Larry Daniels, who has won in that category for the past two years, and music director Buddy Owens, whose father, Buck Owens, will be delivering the country keynote address at this year's seminar. KMLE scored two nominations, including one for local air personalities Ben Campbell and Brian Egan, the station's morning team.

But it was WMZQ and WQYK-FM that topped the nominations in this year's Radio Awards with four apiece. Both are nominated for station, while WMZQ also scored nominations for PD Mac Daniels, music director Jon Anthony, and morning hosts Gary



Murphy and Jeastea (ash. At WQTK, former operations manager Tom Rivers, who was recently promoted to VPGM, is norminated for PD and local air personality for his morning show, which he continues to co-host for now. Rivers, who won the PJO/perations manager title in 1997, is the only individual nominated in more than one category this year. Also, WQTK's Mike Calubta is nominated for promotion/marketing director, where he is up against WBEE Rochester, N.Y.'s Stephanie Hogerman, WUSN (US99) Chicago's Steve Lee, WPOC Baltimore's Sheila Silverstein, and WWWW (W4) Detroit's Cheryl Sparks.

The addition to KNIX, three other stations earned three nominations each: KEEY (K102) Minneapolis, and rivals WSM-FM and WSIX Nashville. The two Nashville stations are up against each other in the station category, which has been won by WSIX for the past four years. Including KMLE, a total of seven

Including KMLE, a total of seven stations got two nods each: rivals KSCS and KYNG Dallas; WAMZ Louisville, Ky; WSOC Charlotte, N.C; WUSN; and WWWW. The two Dallas stations will go head to head in the station category.

Eleven other stations earned one nomination, for a total of 25 country outlets in 21 markets represented in this year's country nominations. Nashville was the most recognized country market, with six nominations in the individual station categories. Phoenix was close behind with five nominations, followed by Dallas, *(Continued on next page)*



All In A Day's Work. WHNX (9902 Allanta "Moming X" co-hoot Steve Barnes received a surprise birthday gift from staft earlier thim month, when he got to introduce President Clinton at a Sense campaign fund-raiser. Past birthday gifts to the jock included throwing the tritis pitch at an Allanta Barnes game, statching a walk-on part on a allcorn, and having the mayor proclaim Barnes Day. Ho-hum, the humble lives of radio personalities.



Billboard.

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AUGUST 1, 1998

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GIVE ME FOREVER (I DO) JOHN TESH FEATURING JAMES INGRAM

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT + ELTON JOHN

* * * AIRPOWER *

* * * AIRPOWER * *

AFTER ALL THESE YEARS ANNE COCHRAN & JIM BRICKMAN

APTIST

SHANIA TWAIN G weeks at No. 1

SAVAGE GAROEN

SARAH MCLACHLAN

NATALIE IMBRUGLIA

A BACKSTREET BOWS

A CLORIA ESTECAN

PAULA COLE

BONNIE RAITT

· GARTH BROOKS

♦ CELINE OION

ELTON JOHN

LEANN RIMES

+ BRIAN WILSON

FLEETWOOD MAC

♦ OLIVIA NEWTON-JOHN

· BOB SEGER & MARTINA MCBRIDE

CHICAGO

BOO STEWART

+ LEANN RIMES

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Adult Contemporary

YOU'RE STILL THE ONE

TO LOVE YOU MORE 550 MUSIC ALBUM CUT TRULY MAOLY DEEPLY COLUMBIA 75/23

LOOKING THROUGH YOUR EYES

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MY FATHER'S EYES

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AS LONG AS YOU LOVE ME

HEAVEN'S WHAT I FEEL

I DON'T WANT TO WAIT

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HOW DO I LIVE

TO MAKE YOU FEEL MY LOVE

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Radio

PROGRAMMING

2100, KROO AMONG TOP RADIO AWARD NOMINEES (Continued from preceding page)

Tampa, and Washington, D.C., with four each.

In the network/syndicated program category, the country nominees are ABC Radio/KCCS Productions' "American Country Countdown With Bob Kingsley"; Westwood One's "Country Countdown U.S.A."; Media-America's "Country's Most Wanted" Jones Radio Networks' "The Crook & Chase Country Countdown": and Morris International's "NASCAR Country." It's worth noting that "Country's Most Wanted" changed both hosts and syndicators in the middle of the nomination-eligibility period. Previoualy hosted by former WSIX afternoon jock Carl P Mayfield and his then sidekick, Dean Warfield, the show was sold by SW Networks to MediaAmerica late last year and signed WSM-FM's Cody and Amie Harper as the new hosts. The network/syndicated program category honors weekly longform or daily shortform programming, but not full syndicated dayparts. Kingsley has won in this category for 11 consecutive years. Nominated for country label pro-

notion teams are Arista/Nashville. BNA, Epic, MCA Nashville, and Mercury

BOCK MODERN BOCK TRIPLE-A

On the rock front, KROQ picks up the most nominations of any single station, with six entries, while modern sister WBCN Boston

is competing in five categories. On the mainstream rock side, overachievera



include WRCX (Rock 108.5) Chicago and WRIF Detroit, each with nominations in five categories.

It's a CBS world in the modern rock nominations. KROQ's six nominations include major-market modern rock station, PD (for Kevin Weatherly), music director (Lisa Worden), promotion director (Amy Stevens), and local air personality (Tami Heide and Jed the Fish).

WBCN is vying for station, PD (Oedipus), music director (Steven Strick), promotion director (Larry "Cha-Chi" Loprete), and local air personality (Nik Carter). In other CBS news, modern WHFS Washington, D.C., picked up four nominationsstation, PD (Robert Benjamin), promotion director (Mary Kay LeMay), and local air personality (Lou Brutus). The late KOME San Jose, Calif., also cked up four nominations, for station, PD (Jay Taylor), and local air pers alities (DJ With No Name and Shark). The CBS modern contingent includes KITS (Live 105) San Francisco and KXTE Las Vegas, with two, and WXRK (K-Rock) New York, with one.

Outside of the CBS family, WNNX (99X) Atlants is up for four awards: station, PD (Leslie Fram), music director (Sean Demery), and promotion director (Jennifer Nech). KNRK Portland also picked up four nomina tions in the secondary-market cate gory: station, PD (Mark Hamilton), promotion director (Patty Pastor), and local air personality (Javn). WRAX Birmingham, Ala., pulls a nomination hat trick in the modern rock secondary-market category, for station, PD Dave Rossi, and local air personality Bean

WRCX and WRIF each picked up one nomination in each of the five principle station categories. WRCX is up for major-market station, along with PD Dave Richards, assistant PD/ music director Jo CHOKINE HOLES

Robinson, promotion director Natalie DiPietro,

and local air personality Mancow. WRIF is up for station, PD for Doug Podell, music director for Dave Wellington, promotion director for Heidi Kramer, and local air personality for Drew and Mike.

Other major-market nominees include KIOZ San Diego, up for three: station, music director (Shanon Leder), and promotion director (Shauna Moran). WDVE Pittsburgh, WYSP Philadelphia, and KISW Seat-tle are each vying for awards in two categories.

Triple-A's three categories are dominated by WXRT Chicago, KFOG San Francisco, KMTT Seat tle, and KGSR Austin, Texas, WXRT PD Norm Winer and music direct Patty Martin will face KFOG PD Paul Marszalek and music director Bill Evans, KMTT PD Chris Mays and music director Dean Carlson, and KGSR PD Jody Denberg and music director Susan Castle.

The four stations are competing with KBCO Denver for station. The four PDs meet up with KBCO's Dave Benson, but once again WXPN Philadelphia music director Bruce Warren winds his way into that category. making this only the second year a noncommercial outlet has nabled a nomination. It was Warren who made the ballot last year, too.

Atlantic, Columbia, and Elektra each count a rock showing among the four categories for label promotion team. Epic is up for awards in two categories, inch ding rock. Across the five formats, Capitol is recognized solely for its rock efforts.

R&B INCREASES ADULT NOMS

Finally, for R&B radio, WVOZ (V103) Chicago garners the most R&B nominations, six, and main-stream sister WGCI-FM comes in with three. The Windy City is the most nominated R&B market in the country, with a total of nine nods.

V103 scored a nomination for adult R&B station in a major market, as well as nods for PD Maxx Myrick, music director Jamilah Muhammad, and promotion director Connie Lee Walsh, while afternoon hosts John Monds, Bonnie De Shong, and George Wilburn and legendary oldies host Herb Kent will compete against one another for local air personality.

WGCI-FM is in the running for major-market mainstream R&B station, as well as for music director Jay Alan and morning man Howard McGee, who is nominated for the local air personality award.

WGCI is up against four other outlets for mainstream R&B station, including last year's winner, WOHT (Hot 97) New York, and WKYS Washington, D.C., each of which claim three nominations this year. WKYS boasts repeat nominations for PD Steve Hegwood and morning man Russ Parr. Recently promoted Hot 97 PD Tracy Cloherty picks up a nomination for music director and promotion director Rocco Macri also adds one to his list.

Several other stations each received three nominations; all are nominated for station in their format and market size, including adult R&B WDAS-FM Philadelphia, whose PD Joe "Butterball" Tamburro and music director Daisy Davis are in the running once again; KKDA-FM (K104) Dallas, with PD Skip Cheatham and morning man Skip Murphy both repeat nominees; WPEG Charlotte, last year's medium-market station. where this year PD Andre Carson and music director Nate Quick are acknowledged: WTLC-FM Indianapolis; WQUE (Q93) and WYLD New Orleans; and KJMS (Smooth 101) Memphis

After Chicago, Washington, D.C., and New Orleans were top nominated markets, each acknowledged six times, and New York ranked third overall, with five nominations total. D.C. stations nominated include the aforementioned WKYS, as well as WPGC-FM and adult R&B WHUR. In addition to its three nominations WQHT's sister station adult R&B WRKS picks up two nods, one for adult R&B station and one for morning man/R&B legend Isaac Haves as local air personality.

There are only two categories in which rivals are competing for titles: local air personality in a major mar-ket, where Washington, D.C., morn-ing men Russ Parr (WKYS) and Donnie Simpson (WPGC) go head to head; and music director, which has Vicki Preston at WCHB-FM Detroit (where PD James Alexander was also a nominee this year) going up against WJLB's Janet Gee.

Nominated for R&B label prom tion team are Arista, Atlantic, Columbia, Elektra, and Priority.

In the syndicated radio picture ABC has "The Doug Banks Kickin The Hits Show" and "The Tom Joyner Movin' On Show," while SupeRadio has Walt "Baby" Love's "Gospel Traxx" and the Parr weekend program. Also nominated is Premier Radio Networks' "Countdown With Walt Baby Love." In the nationally syndicated air personality award, Joyner is once again in the running. These nominations are the result of

preliminary ballots placed in the May 15 issue of the four Airplay Monitor magazines. Readers cast write-in votes. The eligibility period for nom-inees was May 1997-May 1998. Stations in the top 20 Arbitron markets were eligible for the major-market awards. Other markets were classified in the secondary category for the purposes of these awards

Final ballots are included in all copi of this issue's Airplay Monitor and only in subscription copies of the Aug. 1 issue of Billboard, Completed ballots must be neceived no later than Aug. 14.

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16	19	21	5	CAN'T GET ENOUGH OF YOU BABY	SMASH MOUTH
17)	22	27	8	I DON'T WANT TO MISS A THING COLUMBIA ALBUM OUT	AEROSMITH
18	18	19	38	HOW'S IT GOING TO BE ELEKTRA 64130EEG	THIRD EYE BLINO
19	17	17	47	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
20	21	20	12	I WILL BUY YOU A NEW LIFE CARTOL ALBUM CUT	EVERCLEAR
21	16	14	15	SEARCHIN' MY SOUL	VONDA SHEPARO
22	24	29	18	TO THE MOON AND BACK COLUMBIA 78576	SAVAGE GAROEN
				* * * AIRPOWE	R***
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24	20	18	14	ZOOT SUIT RIOT CUTAINVERSAL	HERRY POPPIN' DADDIES
25)	23	25	8	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	CELINE OION

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THE MODERN AGE - BY CARRIE BELL

F or Jason Ross, lead singer/songwriter of Seven Mary Three (7M3), the past is a bit cumbersome.

"You're only as famous as your last hit, and people have short memories," says Ross, 25. "The band has grown up a lot since we released the first record, but people grasp that first opinion and constantly compare you to it."

Despite constant connections between 7M3 and the waning grunge movement, and the critical pans the groups last album received, Ross and the boys have put together a new collection of songs, including this issue's No. 24 on Modern Rock Tracks, "Over Your Shoulder."

"The demise of our last record, intertwined

Billboard.

with some personal experiences, inspired the song," the Orlando, Fla., native says. "I tried to create a positive mantra about putting things behind you and looking toward tomorrow. 'Over



Your Shoulder' is a simple three-chord song with a truth that's been said many times before."

Ross compares the message to the notes people leave themselves to think good thoughts. "It's AUGUST 1, 1998 Billboard.

something you say over and over until you believe and live it. I'm trying to live life more clearly. I put this sitcker on my mirror in college that said, 'Everybody wants something from you,' which I saw as cynical and negative. But with this record, I'm beginning to see the same card differently. Maybe they want the best of you."

Ross prefers the softer side of 7M3 and hopes to keep bettering his songwriting. "I think meaning gets displaced by distortion and screaming."

For such a sensitive chap, one wonders how he manages to keep a stiff upper lip in the harsh recording world. "I have the desire to write the perfect song, which is impossible, but you keep getting closer. That's worth staying."

Modonn Pook Tnocko

AUGUST 1, 1998

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7	5	4	28	BLUE ON BLACK KENNY WAYNE SHEPHERD BAN REVOLUTION REPRINT	D
8	7	6	20	SAVE YOURSELF	D
9	11	14	10	MY SONG JERRY CANTREL COLUMN	
10	17	25	3	SOMEHOW, SOMEWHERE, SOMEWAY KENNY WAYNE SHEPHERD BAN	D
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33	33	31	6	SAINT JOE ON THE SCHOOL BUS . MARCY PLAYGROUN	Ď
34	29	27	23	CUT YOU IN CAPITO	L
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18	14	15	15	WHAT I DION'T KNOW ATHENAEUM
(19)	23	30	3	I THINK I'M PARANOID GARBAGE
20	24	26	6	WHAT'S THIS LIFE FOR CREED
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22	18	11	17	JUMP RIGHT IN THE URGE MASTER OF STYLES MINORIALEPIC
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31	22	17	23	WISHLIST PEARL JAM
32	28	25	18	REAL WORLD MATCHBOX 20 WORSELF OR SOMEONE LIKE YOU
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Radio

Edel/Hollywood's Jennifer Paige Makes A Surprise Summer Hit Out Of 'Crush'

HE RUSH FOR 'CRUSH': "Crush," by budding artist. Jennifer Palge, represents one of those rare and joyous radio success stories spared of hype. Hand its success to the song itself, a pure uptempo pop summer spritz, at once singable, simpliste, and musically seductive.

In fact, when the track by 24-yearold Paige became a surprise out-ofthe-box hit, radio was so instantly entranced that partnering labels Edel America and Hollywood Records were caught off-guard.

"Oh my God, we're just getting photo duplicated, and the video shoot is this weekend," says a Hollywood publicity official four weeks into the song's hot 100 Airplay run. In this issue, "Crush" moves from No. 33 to 28 on Hot 100 Airplay and No. 40 to 22 on Hot 100 Singles Sales. On Hot 100 Singles, it has raced from No. 33 to 22 to 13.

For Paige, whose Marietta, Gu., roots provide her a gentle, unaffected Southern disposition, the all-assertial atep on the hearts seemed a natural enough progression. "One thing just led to another," she saya. "I guess I acted on blind faith, which actually just led to another," she saya. "I guess I acted on blind faith, which actually just led to another," she saya. "I guess I acted on blind faith, which actually turned into reality. It kind of breke like it was meant to be, in a sense. Since I started singing at 5 years old, I ahways expected that I would become a big singing star."

She admits, however, that staring her dream in the face is nothing to take for granted. "It's shocking and overwhelming, sort of like an out-ofbody experience," Paige says with a giggle. "The first couple times I heard it on the radio, I came to a dead stop, just staring at the speakers. The first time, I was talking on the phone to my mann and just started screaming."

The story of how the song got onto the radio is one of those tales that will continue to make for a rousing anecdote years down the road, seemingly as pure and non-corporate as Loretta Lynn's innocent mission to get her first record played back in the mid-60s.

But first, we must back up to Paiges upbringing, in a family filled with musicians and singers. Her brother, less than two years older, is a singer in Nashville; in fact, he was Jeanfer's musical patteries for years. They same everywhere i from bars and restaurants to hourches and octhat would have them. Her grandfather and a sactiring of anits and uncles were all singers as well. "Devryone but my mom and dad", she says. "It seemed to skip them completely."

From an early age, Paige studied dance, drama, and voice at a performing arts school. After her high school graduation, she joined a top 40 cover band and went on the road, singing in hotels and casinos for two years. One night, while playing a gig at Bally in in Las Vegas, she met Crystal Bernard, star of the TV show "Wings" and herself a country singer signed to River North Records

"She needed a demo singer to perform some of her songs and said to me, 'Next time you go through L.A., stop by,' " Paige says. "You know the



by Chuck Taylor

first thing I did was to schedule a trip. 'I'm going to L.A.!' "

The two became fast friends, she says, with Bernard recommending that Paige move to Los Angeles and place herself face forward in the music industry. She promptly did.

"I came out here and did song demos and played in live bands, working for a year before I was signed," she says. "I struggled to make money, but I never had to take another job." Paige adds that while Bernard instilled in her the confidence to parsue her goals, she made her own connections and pulled strings by herself. "Crystal had a famous word, while I had to make my own niche."

Among Paige's early recordings was a version of Aretha Franklin's 1968 hit "Chain Of Fools"; it was



PAIGE

remixed into a dance version, garnering attention from German dance label edel. The record company was looking to expand and wanted to find a pop artist to establish its presence in America. In October 1997, Paige was signed and essentially became the label's beta test.

That's when the anecdeal twist of fate earne around, which ultimately turned the song into a hit. "Crush" producer and co-writer Andy Goldmark (Elton John, All-4-One, Patti LaBelle) dropped a copy of the song by too 00 KIIS- MI to Arageles. "He took it in on a whim, just to let them how I exist," says Paige. "We hadn't released k. There was no picture for he cover—but KIISJ flipped over it."

That drew the attention of a number of larger labels eager to get a piece of the Paige pie. Her team decided on Hollywood, with the artist active in the selection process. "It seemed to make sense with Hollywood, because they'we been strugging so long," Paige says. "Everyone there is very hungry and energetic. They seem to have really strong team motives."

Meanwhile, KIIS called Paige in for an on-sir interview-her first which contributed to the record's success there. (It's in high rotation.) Says KIIS morning man and syndicated countdown host Rick Dees, "Jennifer is a real natural. She has that justout-of-Marietta freshness that comes through in her wole and her music."

Dees is obviously not alone. At top 04 KDWB-FM Minneapolis%: Paul, Minn, one of the 92 mainstream top 04 stations on the song, FD Rob Morris sums it up: "It's a poppy record with a great summer feel to it; it fits the mood of most people out there right now," he says. "Lyrically; it definitely relates to the female lean of the format. It also has that poppy litle bit of dance sound that the format can accommodate."

Paige's debut album, just completed and currently being pressed, is due in mid-August. The 11 tracks reside comfortably within pop turf; the album sports primarily midtempo dazzlers and a handful of sumptuous, richly produced ballads.

"The album doesn't over-think itself," Paige says. "I love pop music and wanted to bring an element of old-style singing to the record. I really love any music where people are really passionate about their singing. There isn't so much of that now.

Among the artists Paige feeis a musical kinabip with or admires are Sarah McLachan, matchhoz 20, Counting Crows, Martina Mc-Bride, Annie Lennoz, and Joni Mitchell—all singers, she says, who "are all so much more real than most." She also enjoys gospel music, particularly the Clark Sisters.

Looking ahead, Paige says sho hopse that nearly 20 years of working toward this step will be rewarded with years of himaking. "I hope that TI have grown as an artist in five years. The hungry to expand, to write, to be in Hollywood, maybe signing for Disaney or a movie someday. Most of all, though, if I can become successful in the masic business and hold on to a shot of reality. then I will have succeeded."

As Emmis Programming VP, Smith Focuses On The Locals

Billboard.

BROADCASTER

OF THE WEEK

STEVE SMITH

VP New York Program

Emmis Comm

100

OVER THE PAST TWO YEARS, Steve Smith, as Emmis communications' VP of New York programming, has had increased influence over the group's stations elsewhere, including KPWR (Power 106) Los Angeles, which he helped shift to a more R&B/hipdriven approach, as well as retooled R&B outlet WTLC-FM Indianapolis. Several months ago,

Smith relinquished the day-to-day PD duties at WQHT (Hot 97) New York to Tracy Cloherty. Last week, he was upped to Emmis' chainwide VP of programming.

Relocating to Los Angeles, Smith will oversee both KPWR and WQHT while handling the day-today operations at Power 106. He'll also consult other Emmis stations, as well as maintain the consultancy he has with Michael Newman. Yet, Smith says, "I

won't really be leaving New York. I'll still oversee operations and commute there every month." Under Cloherty, Hot 97 was up

Under Cloherty, Hot 97 was up 65.56 12 phus in the just-released spring Arbitron survey. "Tracy lives and breathes the format." Smith says. "I couldn't have programmed Hot 97 for four years without her. I'n very proud of what she has done, as well and John athe has done, as well and John the has done, as well and John Toya Beasley at [R&B adult WRKS] Kias They're all making tremendous moves to strengthen their stations."

Musically, some observers say, Hos 67 has moved a hits obserjach recently, becoming alightly more R&B- (and less rap) drawn following the arrival of former WRKS FD Vinny Brown at rival WBLS and that station's move to a somewhat younger approach. Smith Max Work's hb-po station with an R&B flaw, We're not dayparting any more aggressively than before. Our goal has always been to play the best of both genese."

Suith has been ataticored in Los Angeles for a while now-and be spent considerable time in Southern California early in his career. Asked about the differences between Ht of Y angreta African-Americans first and foremost, while Power targets Latinos. Those different lifestyles have to be represented on the air, both musically and between the songs. There's also an attitude difference between the two in general.

"Sometimes, their music tastes

are fairly aligned. Now, however, there's a significant gap between the two. Although artists like Pras and Big Pun are huge on both stations, at Hot 97, Lox, Beenie Man, and DMX rule. L.A. favors Jayo Felony, WC, and Nate Dogr."

Presentationally, "just as New York is more in-your-face musically and L.A. is more melodic, the same goes between songs. I don't

want to say Power is more laid-back, but there is a smoother vibe."



One of Power's challenges in recent years has been the rise of Spanish-lan-

guage radio in Los Angeles, something that also became an issue in New York recently with the ascent of WSKQ-FM (Mega 97.9) to a tie for the No. 1 slot. Smith, who notes that he doesn't believe in watching any competitor, says, "We're not competing against them. People look at the 12-plus numbers and say, 'Oh my God, WSKO is ahead of Hot 97! The top two stations in L.A. are Spanish. What are you going to do?' You do absolutely nothing! Those stations appeal to an entirely different audience, so anything e do to combat them would be absolute death. They target Spanish-speaking Latinos, an entirely different life group. Egowise, it may be difficult to see them above us in the ratings, but changing because of them will only hurt us, make us more vulnerable and less focused."

On top of his Emmis duties, Smith and Newman will continue to consult their growing stable of stations. Recently, they added California outlets KBMB Sacramento, KKXX Bakersfield, KDON Monterey, and KWIN Stockton.

Smith offers his take on the perpetual debate about how to classify Hot 97 and Power 106. "We're not a perfect fin ieither (rhythnic top 40 or R&B.]. I don't want to get into a drama over it. People want to label un-fine, but please acknowledge the fact that we have a tremendous impact on sales. We dream the sale of the sale of the sale tremendous impact on sales. We we're not about politics. We are all about doing what's right competitively in our markets."

JEFF SILBERMAN

FOR WEEK ENDING JULY 19, 1998 Billboard.



Music Video

ROGRAMMING

be held Aug. 6 in Nashville at a

location to be determined. Contact

information

Nashville for more

DIRECTOR BREAK-

THROUGH: It's a

touchy subject that

many people in the

industry don't want to acknowledge: A frican-

American video direc-

tors are usually con-

fined to working in R&B and hip-hop, and

they're rarely given an

opportunity to work in

But widely acclaimed

video director Paul

other genres of music.

MVPA EVENTS: Music video directors often create film and visual projects that the general Philip Cheney at the Collective in

public doesn't get to see. But the Music Video Production Assn. (MVPA) hopes to remedy that situation by presenting two festivals in Los Angeles that will showcase the work of many of the leading directors in the music video industry.

The MVPA's first Director's Cut Film Festival, to be held Thursday (30) at the Vogue Theatre, will feature film shorts from noted video directors. On Sept. 11-13, the MVPA will

present its annual Artfest at the Craft and Folk Art Museum. This year's Artfest exhibit is called "911 Emergency" and features painting, sculpture, photography, and performance art.

The Director's Cut Film Festival will include the works of Jonas Akerlund, Tamra Davis, Michel Gondry, and Spike Jonze, among many others. The projects showcased were selected by MVPA board members

MVPA board member and Oil Factory executive producer Heidi Herzon notes, "The festival shows a great use of sound design and sound effects, which are often underrated." The event runs from 7:30-9 p.m. Admission is \$10 for MVPA members and \$15 for nonmembers.

Meanwhile, the MVPA is accepting submissions for its Artfest, which is being co-sponsored by MTV and VH1. The MVPA can be contacted at 7022 Mammoth Ave., Van Nuvs, Calif. 91405. Part of the Artfest will include a production/ art design workshop Sept. 12.

In other MVPA news, the organization is planning to open a Nashville chapter. A meeting will



by Carla Hay

Hunter recently broke through the racial stereotyping by lensing rock band Everclear's latest video, "Father Of Mine." The clip was shot in the Los Angelesarea neighborhoods where Ever-

clear front man Art Alexakis spent much of his childhood It's an effective video that chronicles the life of a boy alienated from

his father Kudos to Hunter, HSI Productions, Everclear, and Capitol Records for recognizing that talent is truly color-blind.

HINTER

THIS & THAT: Production company A Band Apart has launched a satellite operation with Minneapolis-based Harder-Fuller Films . . . BET is planning to open the first African-American-owned movie studio by the end of the year. The initial capital investment. is reportedly \$100 million ... F.M. Rocks has signed directors Little X, Jamie Morgan, Lance Mungia, and Sanji.



LOS ANGELES

Eric Clapton's "Pilgrim" was directed by Lili Fini Zanuck. Llla McCann shot "Yippy Ky Yay"

with director Kasey Walker. Darren Grant directed Xscape's

"My Little Secret" and Kenny Lattimore's "Days Like This."

NEW YORK

Onyx shot "Broke Willies" with director Little X.

Hype Williams directed "How's It Goin' Down" with DMX Featuring Faith Evans.

All City shot "Priceless" with director Abdul Malik Abbott

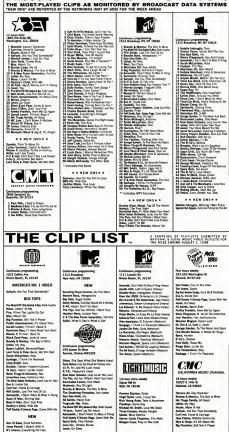
Luther Vandross' "Nights In Harlem" clip was directed by Kevin Bray.

OTHER CITIES

Billy Ray Cyrus shot "Time For Letting Go" with director Charley Randazzo in Santa Barbara, Calif. Pressha's "Splackavellie" was directed by J-Reel in Atlanta. The video features actors Shemar Moore and Mori Morrow.

Neil J. Colligan directed BR5-49's "Wild One" clip in Menomonee, Wis. Steve Urbano directed Chris Tay-

lor's "God Only Knows" in San Antonio.



Video Monitor

Ace Of Base, Crust Summer Jesse Powell, J Wasn't With It K's Cheice, Everything For Free Kane & Abel, Time After Time LIF Me, 5 Minutes LP Mo, 5 Minutes Natalie Imbruglia, Wishing I Was There Primue, Devil Went Down To Georgia

JENNIFER KIMBALL DEBUTS ON IMAGINARY ROAD (Continued from page 1)

vision of what the music should be, leaving no creative place for me," Kimball says. "I was a zero in that equation, but I still loved the music. In some ways, it would'we been easier to stay part of the group. I had a whole identity. We were successful and maktity. We were successful and maksonal life was a meas, with my marriage on the rocks. But I couldn't escape the sinking feeling."

To 1994, Kimball sailed out on a sea of instability, doing graphic design and helping other musicians like John Gorka and Catie Curtis in the studio and on the coad. But it was through leaving that Kimball regained the confdence and learned the new skills absorbed to configuration of the share provided the configuration that the studio of the source of the share provided the source of the share provided the source of the share provided the source of the so

"It was like I walked up to be edge and jumped off. I certainly didn't think I'd end up pursuing the solo option," she says. "I hold no ill feelings. I needed to live. If I hadrt, I wouldn't have been forced to learn to play instruments better, write songs, or sing lead. It's my turn to prove myself a musician now, to be more than the other half of the Story."

Kimball, who is a client of Sherman Oaks, Calif.-based Chapman & Co. Management, admits that making the decision to go solo was only half the battle. "I had written some songs, started plaving around Boston and the East Coast, and recorded a demo. My past haunted me with comparisons. Plus, if you aren't in a studio making records or touring your ass off, you are nothing in this business. They act like you fell off the face of the earth and returned from the dead when you call."

She continues, "But even with my past, I got only 'it doesn't fit our label but good luck' letters from practically everyone. Unit the call came from Imaginary Road, who came to see me play in a bar and made me a great offer. Lucky me, since it was the only offer."

Imaginary Road president Dawn Atkinson, who started the label with Windham Hill founder Will Ackerman, chuckles at Kimball's humility and says it was talent and moving lyrics, not luck, that landed her the siz.

"I was a big, big fan of the Story and was pleasantly surprised to see Jennifer's name and hear what she had to offer so many years after the spill-up. She never wrote for that band, but she probaby should have. This is an incredible acoustic singer/ songwriter taken that represents why we started the label in the first place."

Ironically, the band that proved atifling to Kimball will actually be a major selling point, according to Atkinson. "It's an odd turn of eventa, and we don't want to seem like we are riding old popularity, but Story fans were loyal lovers of folk and pop. We know they will support hearing Jennifer's voice as they have Jonatha's." (Brooke has since gone on to her own solo career, most recently with the album "10¢ Wings" on Refuge/ MCA.)

Bob Say, VP of the six-store, Resenda, Calif-based Moly Disc chain, is blunter about the pull of Kimball'a past. With all the releases coming out in the next couple of months, I wouldn't have carried it or would have passed on a big buy vithout her connection," he says. "The Story has always done well. Jonatha Brooke's CDs sell also. I know my customers will expect us to have it."

According to SoundScan, the Story's 1991 Elektra debut, "Grace In Gravity," has sold 40,000 copies, and the 1993 followup, "The Angel In My House," sold 121.000 units.

"People are interested in the scandal, the breakup. I knew I was going to have to address this with the first album, especially since many of the songs are about love and loos," Kimball says. "I don't think my music is the same at he Story, and it doesn't even come close to Jonatha's, but I have no guit a about soliciting Story lovers. They were loyal, and I owe them a lot. I hope they enjoy it."

Lisa Altman, senior VP of Polygram Classics & Jazz's crossover department, which handles promotion for Imaginary Road artists, will use the Story connection to its advantage but also feels strongly about Kimball's appeal beyond that initial fan base.

Altman says, "Launching an artist like Jennifer Kimball is a challenge, but the timing couldn't be better. And her past gives us a leg up on differentiating her from the expanding female singer/songwriter frag."

PolyGram will use the standard marketing exampsign of posters and flats for retail. Kimball, who is booked by Joe Dresslær at Pretty Poly, is showcassing her new songs across the U.S. this summer, including two August Lillih Fair dates in Wisconsin and Minnesota. There also are plans for a fall tour and in-stores in key markets.

"Once you see her, you'll want this album for home or the car," Altman says. "She is playing some dates with a skeleton crew, like her and a bassist or her and a drummer, and others with a full band."

Also part of the "hear her, love her" theory is the servicing of the first single, "It's A Long Way Home," to triple-A stations July 20. She will also perform at a trade convention for programmers in that format in Boulder, Colo.

Joanne Doody, PD of Boston's WXRV (the River), ean't wait to hear the album and spin it for Kimball's home audience. "Her past with the Story is an automatic foot in the door. We still play them. But I've also seen Jeannifer singing in a club lately, and she has a great voice, which makes for more anticipation."

Kimball's Collaborators Lend A Hand

BY CARRIE BELL

LOS ANGELES—On the most basic level, "Veering From The Wave" is an examination of where Jennifer Kimball has been and where she plans on going.

"First and foremost, my past affected my lyrics," says the singer, who self-publishes her compositions under Lazlo Art Songs (ASCAP), "After the Story and my divorce. I had to do something to calm the turmoil. It's reflected in all the songs. Most are open-ended like 'An Ordinary Soldier,' which could be about leaving the security of success or not getting along with my parents or both those things and more. But there are some that are more direct, like This Is My New Vow,' which is definitely about my decision not to be married or love him anymore. There are happy songs to reflect my new situation.

Kimball, now in her 30s, also found inspiration from musician heroes like the Beatles, Johnny Cash, and traditional country artists. "There are so many influences. Since it's my first album, I'm wearing them on my sleeve," she says.

However, the album's overall atmosphere was cribbed not from a musician at all but from "English Patient" writer Michael Ondaatje.

"I have read several of his novels, and the style affected me tremendousky". Kimball says. "I laid the album out like his books—some poetry, fiction, some fact and details paired with a bhoto... I wanted the tracks to bleed together, creating one massive piece."

She nurtured the songs at early shows around Boston, which she describes as "a big music town with niche scenes, great clubs, supporttive press, and radio stations that play good music all day." Her familiar face and southing voice won her many jobs as a backup singer, and when it came time to work on "Veering." she asked for return favors.

"It was very thrilling to make music with all bese talented musicians, and I was humbled by their dedication ton yill the avjoct, "the say of her all star folk/pop lineup that includes guidratis. Marx Shahman (Stranne Vega), Isasist Zev Katz (Roamne Cash, Shawa (Colvin, Nane Griffith, guitariat, Davitor, be Story), bassist Milke Bivard (the Story), and guitariat, Larry (Campbell (Bob Dyian, k.d. larg, the Story).

Kimball says she learned a lot from her Story experience about how to treat fellow band members, remembering how it felt to be "designated to the support role all the while having ideas or opinions that were dying to get out."

"Yes, literally it's my solo record, but I like to be thrown off balance by what other people do with my songs," she says. "These folks know a lot, and I want to hear it. And they always end up introducing me to new music."

One such example of music sharing by Katz introduced Kimball to Crowhed Hease and landed a cover of the Neil Finn-penned "Fall At Your Foet" on the record. "I just "analy fell in low with that song and wanted to include it," Kinball says. "Zew also target and the song and acaref for unit now. The started to play God Only Knows i live, as well acaref for unit now. The started to play God Only Knows i live, as well acaref for unit and the song and low acrowd. This job can get too serioas."

Dawn Atkinson, president of Imaginary Road Records, feels working with old friends enriched Kimball's project.

"Besides all her talent, Jennifer has a kind heart and an open mind," Atkinson says. "She was committed to working with people she respect od. She especially wanted Ben Whitman as a producer. He is multitalented and committed to her. They're a winning combination."

Kimball calls the work with Wbitman professional healing. "Ben and I had a complete new start where we said goodbye to old roles and found a new friendship."

Kimball hopes to re-create a similar collective experience live. "Most of the time I travel just me and my ukes and guitars because that's what I can afford," she says. "But if I could always do shows the way I wanted, they'd be theatrical. There would be a full band so I could go from a large rock sound with strange chords and moodiness to just me playing my little instrument."

RAMMSTEIN HITS THE U.S. (Continued from page 13)

through uncompromising lyrics and

hard music. Says Rammstein keyboardist Flake Lorenz, "We see our future in the U.S. market. We've sewn up Germany, and now it's America's turn."

Here, London Records (U.S.) product manager Wayne Pighini says the label got its first glimpse of the band's potential via first week sales. In December, the group performed 10 U.S. dates with TVT act KMFDM.

"They had a treemendous inpact in toor markets", says Pighini. "We got the SoundScan figures, and it was no surprise that in markets they visited—such as Austin, Pezas, Sait Lake City, and Denver—we saw spikes. We knew that they would have success in the hippest markets, like New York, Les Angeles, and San Francisco, but the tour showed how much impact they could really have."

The act's wild show has provided a few snags, however, in securing appropriate venues.

Dave Levesque, senior music buyer for the 36-store, Troy, Mich.-based Harmony House, says that press, MTV, and a smattering of airplay have maintained the band's profile in the market. Still, he says, Rammstein needs another tour to boost its success.

"The album is building, but unfor-

tunately we've run into a problem where the band hasn't been able to supplement its buzz in Detroit because we don't have a venue that can accommodate their pyrotechnics,"

HEAT

IMPACT

says Levesque. "Now's the time for them to get in here."

London anticipates that Rammstein, which is booked by QBQ in

New York and managed by Pilgrim in Berlin, will return to tour the U.S. in Sentember.

In the meantime, London has taken some unique turns to generate excitement for the act.

Pivotal in its early marketing plan was the decision to give away a video that included a clip for the band's first single, "Du Hast" (You Hate), with purchase of the album. London spent \$24,000 to produce the valueadded tapes.

"We decided the video was the backbone of our campaign," says Pighini. "We felt that it was the best tool to show people what the band is about. With Rammstein, it's a whole visual and lifestyle market."

The original cut of the video—a takeoff on Quentin Tarantino's film "Reservoir Dogs"—was deemed too shocking by MTV censors because of its violent scenes and had to be

altered.

London took a more casual approach to radio, forsaking set impact dates for a soft sell at key stations. One of the first to fall to "Du Hast" was modern rock WXRK New York, though Rammstein wese most of its success to mainstream rock stations. "Du Hast" is No. 22 on the Mainstream Rock Tracks chart this issue.

The larger-than-life Rammstein has also found a fitting niche on film soundtracks. The band appcared on popular albums for "Lost Highway" and "Mortal Kombat II."

Additionally, the act contributes its cover of "Stripped" to the forthcoming Depeche Mode tribute album, "For The Masses."

Mainstream rock WRCX Chicago, one of the two stations Pighini credits with turning the tide in the act's favor, was immediately drawn to the track in spite of London's low-key approach. "The [promotion] person, who's no

"The [promotion] person, who's no longer with the label, brought us some stuff the first week of Jamary and was like, 'Oh yeah, there's also this thing. We don't know what we're going to do with it, but they're big in Germany,'' says WRCX PD Dave Richards.

"We played it once, and the phones just went out of control."

BEGGAE BE-EXAMINES SPIBITUALITY

(Continued from page 1)

finessed.

The same situation hangs over Blunt/TVT artist Bounty Killa, a staunch ghetto realist who made inroads into the hip-bop audience with 1996's "My Xperience" and plans to release a follow-up this year.

If the reggae spectrum extends from carnal to conscious, the younger artists standing firm at the extreme end of the music's conscious business may be the most strikingly original and talented, but

their concern with soul salvation rathor than dancehall release is making them harder sells in the Spice Girls/Hanson era. Tall and nobly

handsome, reggae

chanter Anthony B perfectly embodies the fiery Rasta-youth archetype. Yet he and his producer, Star Trail label owner Richard "Bello" Bell, are concerned with extending his appeal.

While they consistently stick to themes of spirituality (as in "Chant A Prayer") and rebellion (as in his controversial breakthrough single, "Fire Pon Rome"), Anthony B's recent hit "Waan Back." produced by great veteran singer Jimmy Riley, extols the joys of the "forget your troubles" dancehall of the '70s and early '80s.

"I make my lyrics universal so they appeal to everyone, so everyone can get a right understanding from them, not just a national understanding from my perspective or your perspective," says the 22-year-old. "We do something for our music so the next generation to come can be proud to know that we lift a step on Bob Marley himself and feel good.

"We're about doing the Master's work," adds the performer, who this year will tour the East Coast and Midwest, including stops in the cru-cial yet often overlooked college market. "Music that gwan tell us. "Shoot your brother in him head; pop off your .45 and kill all the baby pon breast' is devil music Righteons music tells you to know yourself and love yourself, know the Almighty."

Capleton, who was a "slackness" D.J in the '80s but was among the first to switch to conscious themes. is an even sterner general in Jah's musical army. His onstage partnership with Sizzla-a 22-year-old chanter whose hard-driving yet operatically melodic style and prescient lyrics have dominated the scene for the past year and a half-makes for some of reggae's most concussive shows. Sizzla brings a complex musical sophistication, while Capleton's intense performing heat could fuel three artists.

Both are consistently high-minded lyricists, but their aura of exclusivity diverges from '70s Rasta-reggae's universality. This begs the question of how wide these artists can go beyond their devoted following. Even at home, they are the focus of a "Burn Jesus" controversy.

The "Jesus" that Capleton and Sizzla attack-along with other accoutrements of the "corrupt West"-is the "white" God foisted on Africans by slavers and colonialists, not the figure with "hair of lamb's wool" described in the New Testament, they say. But that point isn't always clear. and the burn-this-and-that craze taken up by a faction of Jamaica's Rasta youth has offended the island's Christians and some veteran Rastamen notably DJ Charlie Chanlin

The lyrics are strong and sensible," Chaplin said of Sizzla and others in a Jamaican newsnaper. "But it, no mek no sense, the cow give the milk and then kick it over Or you build a house, and then you go bulldoze it down.

Vot Sizzla and Capleton, who albums on Def Jam and collaborated with staterappers, maintain that their battle is against that very

110014400 divisiveness. The real authentic thing you have to know about yourself about a race.

about a nation of people, is never taught in the schools," says Capleton. "The whole trip of divide and rule is still in place, but we [are] supposed to seek on a collective level. Love is the only thing that can govern the people. Money, guns, bombs, and prison cannot govern people. Is love that govern the people, so we have to endorse the authentic love

SUNNY INCLUSIVENESS

No controversies swirl around Luciano, who, more than any other reggae singer today, exudes a sunny inclusiveness that seeks to heal troubled souls, Luciano's lyrics, delivered in a magnificent baritone. serve only matters of the spirit and beart-not romantic love or other worldly concerns.

"What is expressed by me is what's really on the inside," says Luciano. "I'm a spiritual soul, and I can't express nothing other than spiritual melodies and words that enhance aniritual growth."

"Luciano rapture" may not be running quite as high among reggae fans these days as a year or two ago, but his many intensely visionary and beautifully realized tunes have filled an aching space created by the losses of Marley and Garnet Silk. Luciano's two Xterminator/Island Records releases would have been standouts even among the reggae achievements of the '70s. His live shows are also galvanizing: No one at his Sumfest '96 set will ever forget. his performance. Tears ran from thousands of eyes, including those of singer Judy Mowatt of Marley's I-Three harmony trio.

Luciano's exultant vet intricately shadowed music is so captivating live that, despite his "strictly spiritual" credo, his appeal is potentially limitless. Once you've seen him in performance, you're hooked.

But a failure to tour in cities other than traditional reggae markets has kept him from African-American and alternative rock audiences. Without a live impression, new listeners are less inclined to give Luciano's recordings the repeated listens that yield their subtle vet undeniable riches.

Luciano knows that reggae fame is a double-edged sword, and he's already indicated that he doesn't rest easy on a pedestal. "It's a constant growing process," he says. "Once you become part of this musical mission and see its essence, you have to keep doing it until Jah say when.

"Even if I don't tour certain parts. I know that the reggae is still reaching there," he adds. "It's just a matter of my face now appearing on some circuits. My honest feeling is that one does not really have to explode as big as a megastar in order (Continued on page 87)

More Acts Mix Gospel, Regoae

KINGSTON, Jamaica-Music with ensuel sentiments ranned and sung over reggae rhythms is among the most popular genres in Jamaica. This is despite a general lack of radio play, with the excep-tion of IRIE-FM.

Kingston even boasts a Christian nightchib which celebrated its oneyear anniversary in April with an allnight gospel concert dubbed Selectors Bashment; profits went to the High Schools Evangelism program.

Only five years earlier, the reggae/gospel group Change sparked an islandwide controversy by appearing alongside reggae act Inner Circle at White River Reggae Bash, But enough artists have been baptized since then for Sunsplash '98 to include a gospel night; it featured Ziggy Soul, Sons & Daughters Junior Tucker, Carlene Davis. Lieutenant Stitchie, Judy Mowatt, Papa San, and Grace Thrillers.

It seems like a sudden surge. because some popular artists have now become gospel singers, but it's been a constant growth," observes Davis, a hitmaking reggae veteran who recently released a gospel album, "Jesus Is Only A Prayer Away." In early May, some 10,000 people attended the Rejoice Jamaica concert, held at Kingston's Church on the Rock amphitheater; it featured Davis and special guests Mowatt, San, and Tucker.

"I had to get out and walk a mile from my car to the venue," says Davis, "I couldn't get in, and I was a performer! It was the biggest concert in Jamaica in a long time

"People are very excited and feel that there's hope for them," Davis continues. "When it comes to gospel music, there's no limit to how it's produced or arranged. because the key is the message. By us [reggae performers] making that first step, the people are encouraged that there's a better way of life out there. They feel strongly, as I do, that having already had a platform, we are being led to encourage people to move forward and live a spiritual life. Who better to do it than us?"

PAPA'S CONVERSION

San, known as "Marathon Man" for his fast-talking DJ style, is among a tiny minority of reggae rappers who have managed to remain current for nearly two decades. After he was baptized in Sentember '97, San began appearing on gospel shows and speaking at church functions.

"I realized there is only one way," he says, "because there is only one truth, and that's Jesus Christ, who is my Lord and savior. who died on the cross for my sins and [whom] I love." San has just completed his 14th album, which consists entirely of D.J-based gospel tracks. It will be released on his own Survival label

There is no risk because it is not shout caroor" says San "It is shout serving God and doing his will. Tucker plans to release his first gospel album (the 10th of his career) this year on his Don't Test label.

Yet the combination of reggae and gospel still makes for a controversial mix, and objections are being raised from both camps. However, Tucker says, "gospel is a message and not a type of music. Therefore, gospel can be done to any type of music, including reggae."

ELENA OUMANO

Jamaica's Climate Improves For The Music Business

BY ELENA OUMANO

KINGSTON, Jamaica-Major concert and festival promoters are working alongside the Jamaica Tourist Board (JTB) to bring business to the island, helped in part by the nearly year-old Air Jamaica hub (which provides flights to and from five other Caribboan islands) and the recent CARICOM Summit in Montego Bay (which promoted regional cooperation and intercultural exchanges among Caribbean nations).

With its numerous world-class recording studios, multitude of festivals, and a new state-of-the art entertainment complex being readied for foreign visitors, Jamaica is emerging as an internationally competitive, first-class music venue.

Yet business challenges remain. These include the lack of a CD manufacturing plant, the high duty tax levied by the government on incoming CDs, and the perennial thorn of piracy. Music industry groups, such as the new Jamaican Music Industry Assn. (JMIA), are rising to meet the obstacles head-on.

Next February, the four-story Roxy Entertainment Complex, owned by A.F.R.I. Kallective Ltd., will open its doors in Montego Bay, thereby boosting the appeal of Jamaica's secondlargest city. "Each year, approximately 1 million tourists come to our shores, and 50% of those visitors come because of the reggae phenomenon. says Rocy co-owner Christian Hewitt.

The auditorium, designed by Shem Milson and Wilkie Inc., takes up the building's first two stories and holds. 1,500-2,000 people. It will feature a variety of home-grown and international events, including concerts. The multipurpose, multimedia facility will also house a sound stage for music productions, music videos, film protions, offices, and a food court, and it's capable of recording live broadcasts.

On the festival front, Negril Music Fest-held in February and promoted by the JTB, MTV, and Jamaica's Ronnie Nasralla Promotions-featured Boyz II Men. Segments aired on MTV's spring break programmin

This summer Sumfest's fifth stag ing expands to six days; it will be held Aug. 2-8 at Catherine Hall and will eature Jamaican stars Beenie Man, Lady Saw, Scare Dem Crew, Anthony B, Yellowman, Dennis Brown, Gregory Isaacs, John Holt, and soca stars David Rudder and Machel Montano, among others.

20 YEARS OF SPLASH

Sunsplash's 20th staging took place during the winter-Jamaica's other tourist season-Feb. 1-8. It officially joined the annual celebration of Bob Marley's birthday to become known as Bob Marley Week with Reggae Sunsplash. Four nights of concerts in White River Reggae Park in Ocho Rios presented a full spectrum of Jamaican music

The annual Sting dancehall con-certs-held on Boxing Day in Kingston and on New Year's Eve in Montego Bay-scored high marks. with hip-hop artists Busta Rhymes and Lil' Kim.

Rebel Salute, the annual culture/ reggae show promoted by artist Tony Rebel and held in January in Man deville, featured its usual cream-ofthe-crop roots artists lineup.

Air Jamaica's elegant Jazz & Blues Festival ran Nov. 7-9, 1997, to a packed crowd on the lawn of Rose Hall Great House in Montego Bay. The festival featured a solid international lineup, including reggae acts and Erykah Badu, George Benson, Maxi Priest, and the Isley Brothers. Greater cultural and economic

exchange among the Caribbean islands and the rest of the world is also being promoted in Jamaica by hugely successful reggae/soca carni vals, as well as by the year-old weekday-night RJR radio program "The Global Beat," which is hosted by musicologist/author Dermott Hussey.

Reggae Carnival replaced the Soggae festival this year. It launched April 3, with parties running through May at Kingston's Reggae Carnival village.

Beenie Man's soca single "Jump Up And Wine" performed brilliantly in Trinidad, and Shaggy dueted with Machel Montano for the huge Trinidad & Tobago Carnival hit Toro Toro.

Jamaica's annual Carnival (natterned on the 150-year-old Trinidad & Tobago Carnival) was formally launched in 1989 by bandleader Byron Lee with about 100 masou This year, it ran April 12-19, drew support from the Jamaican Cultural Development Commission, and was attended by tens of thousands. Caribbean Heritagefest '97-held

(Continued on page 87)



Billboard.

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D 10 17 REAL WORLD

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16 13 26 ANYTIME BROWN MCRONIGHT OND TOWN

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AUGUST 1, 1998

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1 42 9 NEVER EVER

43 35 40 TOGETHER AGAIN

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41 44 12 FLAGPOLE SITTA

42 39 11 SAY IT VOICES OF THEORY ON D.L.A.RED ANTO

35 51 6 CAN'T TAKE MY EYES OFF OF YOU

(45) 48 5 WHEN THE LIGHTS GO OUT

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ຄ	14	4	NOBODY DOES IT BETTER	44	55	1	EREAK OUT
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1	19	25	TOO CLOSE NOT GREAT	70	68	20	THE SMASHING PUMPHINS (VIRGIN) VICTORY PUT CACEY & THE PAMILY IND DOLARS
Ð	59	3	SO INTO YOU TAMA (QWESTWARNER BROS)	71	53	15	I JUST WANT TO DANCE WITH Y
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Ð	63	2	REMEMBER WHEN COLOR ME BADO (17/C)	13	75	2	IN YOUR WORLD
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ords with the greatest airplay gains. @ 1998 Bits

17 34 53 I DON'T WANT TO WAIT PAULA COLE IMAGO WARKER BRIGS 1 75 72 13 HEAVEN'S WHAT I FEEL

HOT 100 RECURBENT AIBPLAY

2	3	15	GUIT PLATING GAMES (WITH WY HEART)	15	12	31	DON'T SPEAK
3	2	15	ALL FOR YOU SISTER HATEL LENNINGER	16	14	9	PUSH MATCHEOK 20 ILKKWATLANTICI
4	6	2	IF YOU COULD ONLY SEE	17	17	33	BANELY BHEATHING DUNCAN SHEIK (ATLANTIC)
5	-	1	NO, NO, NO DESTRITS CHED ICCLUMENT	16	15	23	YOU WERE MEANT FOR ME
6	5	3	YOU MAKE ME WANNA	19	-	1	IT'S ALL ABOUT ME
1	4	2	MY FATHER'S EVES	20	20	38	LOVEFOOL
6	8	3	MY HEART WILL GO DH	21	16	3	WHAT YOU WANT MASE ITEAT TOTAL GAD BOWNESTAL
9	1	14	SHOW ME LOVE	22	18	16	HOW BIZAREE ONC (HUH:SMERCURY)
16	9	24	SUNNY CAME HOME	23	19	1	IN A DREAM
11	11	13	ONE HEADLIGHT	24	22	5	NICE & SLOW
12	-	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	25	23	23	FOOLISH GAMES
13	13	16	TUBTHUMPING	Recu	rente	avel	ties which have appeared on the Hot 100 ch

NVERSAL) for more than 20 weeks and have denoted below the top 50

- Martin Carlos Alton Agendo
 Martin Carlos Alton Agendo

LEFT BANK LAUNCHES LABEL (Continued from page 1)

style Records, an 18-month-old swing label whose roster includes such up-and-coming groups as Blue Plate Special and the New Morty Show; Motley Records, a reissue label devoted to Motley Crue's catalog; Americoma Records, a newmusic imprint run by Motley Crue guitarist Nikki Sixx; and Indivision, an alternative rock label helmed by artist/producer David Cremin that has

signed South

Carolina female

singer/song-

writer Pilley and

Bay Area rocker

mes Michael

BMC will func-



tion as Beyond's worldwide distribution partner. For

the U.S., the two companies have signed a pressing-and-distribution (P&D) deal, whereas in territories outside the U.S., BMG will license, promote, market, and distribute Beyond's product.

Beyond, which has offices in Nashville, New York, and London, has been staffing up gradually over the past months, partially with Left Bank personnel. Among its

executives are CFO Tom Gosney, head of A&R Randy Nicklaus, head of product management Julie Du Brow. and marketing executive Jordan Berliant. Furthermore, Beyond has set up a joint venture called EBT with the Epitaph and

Tommy Boy labels for national radio promotion.

Beyond's release schedule kicks off Aug. 11 with "Swing This Baby," a Slimstyle compilation that features Blue Plate Special plus licensed product from genre stalwarts Big Bad Voodoo Daddy, Cherry Poppin' Daddies, the Brian Setzer Orchestra, and Royal Crown Revue. In October, Beyond will follow with two releases from its respective labels: "Coolio's Crowbar Records-Breaking And Entering," a label compilation that

BUBBLING UNDER

TITLE ARTIST (IMPRINT/PROMOTION LABEL)

will feature new acts Crazy Chrome, Rated R. Big Blue, Diverse Society (D.V.S.), and Da Wyld Kingdom; and Motley Crue's "Bitter Pills: The Greatest Hits," which will include new tracks produced by onetime Crue associate Bob Rock.

Beyond's release plans for early 1999 include Blondie's "No Exit." an album of new music by the reunited band, which will feature original members Debo-

THE REAL

MORTY SHOW



Beyond's label and artist. roster

reflects Left Bank's broad business profile. In its 15-year history, the company has guided the careers of such high-profile artists as the Bee Gees. Clint Black, the Cranberries, Deana Carter, Duran Duran, Dru Hill, En Vogue, Richard Marx, Meat Loaf, John Mellencamp, the Moody Blues, Motley Crue, Sponge, and Tony Toni Toné.

In addition, Left Bank's Strategic Record Research venture has applied demographic research to projects by Michael Bolton. the Smashing Pumpkins, Tina Turner, New Edition, and the Beatles, in addition to its own management clients, Furthermore

in partnership with DDB-Needham Worldwide, Left Bank has created programming and promotions for the likes of the Beatles, Garth Brooks, and Boh Seger

The company was also involved in the launches of new technology firms Liquid Audio and a2b, and it currently programs the music section of Pepsi's Internet site.

Kovac says Left Bank's experience in different facets of the music business will benefit Beyond as it tries to make an impact in the marketplace

HOT 100°

SINGLES

TITLE ARTIST (IMPRINT/PROMOTION LABEL)

"Left Bank has always been a company that marketed, promoted, and sold the music that artists made. says Kovac. "Our philosophy was that artists made the music and our job was to get the music to the public.

Left Bank and Beyond COO Jeff Sydney adds, "Left Bank as a management company has always been structured like a record label, with promotion, marketing, A&R, and

sales departments, so becoming a full-service record company is a fairly natural sten for us. It's really the same job.

For BMG. Beyond's mix of new

and established artists and Kovac's track record as a manager proved an irresistible combination.

"The notion of having a base built into a new venture is a compelling one if it's a base you can believe in. says BMG Entertainment North America president/CEO Strauss Zelnick. "There are certain legacy artists who, though credible, don't sell a lot of records. Allen is involved with people who can sell records

BMG Entertainment International president/ CEO Rudi Gassner, who will oversee the Beyond licensing venture outside the U.S. adds, "Allen is one of those rare managers who carries worldwide recognition and

respect, and he really understands music. That creates a good foundation for a label "

The Beyond relationship has further significance for BMG because of the distribution company's strength in working with third-party



repertoire. "We're very interested in this type of relationship," says BMG Distribution president Pete Jones, "It gives us fee income, leverage, and an opportunity to form relationships over time. If you look at Private Music and Windham Hill, those were both P&D deals that became fully owned [by BMG]. Third-party distribution is part of the engine that dri-

ves this company." The artists and executives who will be running the various Bevond labels say they feel empowered by the autonomy Kovac has granted.

MOTLEY CRUE

18

"My label has its own set of priorities and beliefs, and they fall under the umbrella of Beyond," says Motley Crue's Sixx, whose Americoma imprint will release debuts by Southern rock act. Moonshine and 1958, an experimental group led by himself, former Boxing Gandhis member David Darling, and programmer/producer Scott Humphrey.

Slimstyle owner and founder Jack Vaughn, who will continue to run the swing label from its Tucson, Ariz headquarters says "Beyond is very artist-friendly and artist-centric. They're concerned with the quality of the product, and they give us a great deal of autonomy

Coolio, who co-owns Crowbar with longtime associate Pete Manriquez, says the Beyond deal has afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to "My artists bake the cake, and I put the frosting on it. Manriquez adds that Kovac has taught him the importance of setup.

"Everything has to be in sync-publicity, marketing, radio promotion," he says. "We're all on the same page, including my artists." Other musicians

follow through by writing, perform-

ing, and/or producing with his acts.

I'm the overseer," says Coolio.



involved with Beyond praise the company's no-nonsense approach. Blondie front woman Harry says, "Beyond wanted to move ahead quickly and make it as simple

as possible. They didn't pull my chain and try to blow it up into some megathing. It was just, 'Let's make a great record.' That really appealed to me. It's a guerrilla warfare, underground approach." Similarly, Left Bank management

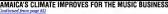
client Barry Gibb of the Bee Gees cites Kovac's "hands-on approach and profound understanding of career development" as building blocks for "a powerful record company that cares." Country star Carter adds, "The folks at Left Bank have always thought out of the box and have methodically figured out ways to allow my music to shine in forums that were anything but generic."

Kovac says he plans to bring to Beyond an artist development philosophy rare in today's music business, which he says has become obsessed with short-term gains.

"We're going to be a company that allows for patience, which is a quality lacking in a business based on quarterly billing," says Kovac.

JAMAICA'S CLIMATE IMPROVES FOR THE MUSIC BUSINESS (Continued from page 85)

ZELNICK



Oct. 11-12 at Jamworld in Portmore. in the St. Catherine provinceshowcased what it called "the sights, sounds, and tastes of the Caribbeen

The high point of the annual All hat Heritage and Jazz Festival, held Oct. 12-20, 1997, was the Jamaica Drums For World Peace street procession and ceremony, with interna tional drummers led by Senegalist master Mor Thiam.

On the industry side, the Jamaica Federation of Musicians concluded its 11th annual Musicians' Week with the Jamaican Music Award Show held April 29 at the Wyndham Kingston Hotel. Aimed at attorneys, managers, producers, and behind-the-scenes ople in the business, Musicians' Week '98 also sponsored several business seminars.

The local music industry's looming problem is the lack of a CD manuacturing plant. This situation is combined with the high duty tax levied by the government on all incoming CDs, including those recorded on DAT on the island but transferred onto CD abroad, usually in Miami.

This past spring, label owner Janet Davidson, Janet Smith (manager/wife of musician Ernie Smith), and producer/label owner/JMIA head Mikey Bennett met with Minister of Finance Omar Davidson to propose an arrangement whereby Jamaican product would be taxed on a percentage of the CD-manufacturing costs only.

In a May statement, Bennett described a subsequent meeting with the minister of customs, whom, he said "has given her word that, within the very near future, all documentation and instructions will be in place."

Once the downward adjustment in duty is made. Jamaican CD wholesale costs should lower significantly. along with retail CD prices, which are currently as high as \$20.

The JMIA has also focused attention on the issue of reggae piracy, particularly in the States, where a bustling trade in pirated reggae compilations has been thriving, undisturbed. In March, the FBI and the Recording Industry Assn. of America (RIAA) conducted a sting on reggae pirates in the Bronx, N.Y., after a suspicious CD manufacturer notified the RIAA

In May the JMIA held a weeklong anti-piracy campaign to slert and educate the Jamaican nublic.

BEGGAE BE-EXAMINES SPIBITUALITY (Continued from page 85)

to get that effectiveness in the mission. One can stay in his little corner and transmit messages.

Buju Banton, on the other hand, refuses to be painted into a corner, and that's one of his greatest strengths. Of all the young reggae talents today, no one better elucidates the natural link between dancehall rude bway and mountaintop Rastaman.

Some have questioned the sincerity of his "transformation" from dancehall's provocative, teenage Mr. Mention to the Rasta lion of his 1995 masterwork, "'Til Shiloh," and 1997's "Inna Heights." But even as that arrogant, downy-cheeked kid, Banton was questioning "how Massa God world a run."



100 Singles Spotlight will return next week.

1 3 3 IN YOUR WORLD BUSY CHILD 2 THE ROCKAFELLER SKANK GIRLS DI SMURF ICHIBAND 15 3 4 15 THE MOST BEAUTIFUL GIRL 16 19 13 (SEX U UP) THE WAY YOU LIKE IT 17 24 15 SOUTHSIDE 5 STAY OUSE (TRAUMA) THE HOLE CHOKE BLHONT SELECT 15 6 STOP BEING GREEDY 19 18 4 THANK YOU DESIL WINNIG LATLANTICS \$ 17 20 20 10 RUTHLESS FOR LIFE MOVIN' ON 8 YOU AND HE AND THE BOTTLE WANTS THREE TOWNOT SHAFT 21 23 7 ORDINARY PEOPLE 1 2 DELICIOUS 22 16 9 FULL COOPERATION 1 21 2 YOUR IMAGINATION 9 8 SUNCHYME DARIO G IETLIPINAL/KINETIC/REPRISE) 4 I SAID A PRAYER 24 25 44 ALME 25 - 7 THE SHOES YOU'RE WEARING





COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND PRAVIL AND RACK SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY <u>SoundSeave</u> SoundScan

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52)	53	59	9	LANDSLIDE FLEETWOOD MAC EUCAMEMAN SCHEINER (S.NOKS) (TO REPRISE 44540*	52
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				AVE ADORE AVE ADORE	1
57	58	53	5	B DEFENSING BODE B CORGANE IC)	1
58	54	47	19	EXPENSION INCOME 10 00 KANNE EVENTION	3
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60	65	64	5	IF YOU EVER HAVE FOREVER IN MIND VINCE GILL TEROWN INSULT BASY CODING MCA NASHYELE 72055	6
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62)	66	76	5	2 WAY STREET MINUNES (T J COTES M WINUNES & HICKSON) (C) ID) MOTOWN MODIME	6
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83	92	57	7	THERE YOU ARE	5
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85	83	70	18	MONEY, POWER & RESPECT THE LOX (FEATURING DMX & LIL' KIM)	1
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14	12	33	19	ALL MY LIFE	Ľ
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			-	LERNEAMELLE IS WATCHES M CALDERAN & THOMATON & AS UMALL EXMICAVELLO SO INTO YOU • TAMIA	1.1

Sold-out stadium tours 25 million albums sold 13 million singles sold

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		E	3	illboard 2		D				THE TOP-SELLING ALBUMS COMPILED FROM A MAIT SAMPLE OF RETAIL STORE AND PACK SALES REFOR COLLECTED, COMPILED, AND PROVIDED BY AUGUST 1, 1998
WEEK	WEEK	2 WKS	WKE, ON CHANT	ARTIST	POSITION	THIS	WEEK	2 WKS AGO	WKS. ON CAURT	ARTIST TITLE MUNICIPARTING LABLI SUGGESTED LET FUE OF COUNSERT FOR CASETTED
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	136			* * * GREATEST GAINER * * * NOREAGA PDALTY 8077*/TOMMY 807 (11 59/16 58) N.O.R.E.		85	53	57	13	SPICE GIRLS ▲* 9/92/W 42174* (10.99/15.98) SPICE
H	2	4	16	SOUNDTRACK & WARNER SUNSCIPERED 4669 2WARNER BRDS, (12 99) 7 290 CITY OF ANGELS		59	51	58	11	VARIOUS ARTISTS POLYGRAM TV 558299 MERCURY (10.98 EQ.17.98) PURE FUNK
1	1	5	6	BRANDY & ATLANTIC 830331/46 (10 59/16 58) NEVER S-A-Y NEVER	2	60	80	108	6	RAMMSTEIN MOTORSLACH 539501/ISLAND (10.50 EQ16.98)
	3	-	2	BARENAKED LADIES BEFREE 4004JWARNER BRES 110 94/16 500 STUNT	3	61	55	52	8	MD THUGS FAMILY FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION
7	10	10	5	SOUNDTRACK . SUCKEROUNDATUANTIC 13113146 (12 5917 98 DR. DOLITTLE: THE ALBUM	7	62	61	70	21	BIG BAD VOCDOO DADDY COLLINUE SIZERTM-CAPITOL CO-9616 SEL BIG BAD VOCDOO DADDY
╡	NE		1	MONICA MISTA 19011 (30 98/16 98) THE BOY IS MINE	8	63	50	46	7	REBA MCENTIRE MCA NASHVILLE 20019 (10 9816-98) IF YOU SEE HIM
3	11	9	49	BACKSTREET BOYS A" JWE 41589 10 99/16 981 BACKSTREET BOYS	4	64	48	41	9	SPARKLE ROCK LAND 9014911NTERSCOPE (10 59/16-98)
1	8	8	34	WILL SMITH &' COLUMEN 68683* (10 98 EQ17 981 BIG WILLIE STYLE	8	65	49	45	6	JOHN FOGERTY REPRISE 46906 WARMER BROS. (10.56) 7 58) PREMDNITION
	6	6	9	SOUNDTRACK & CAPITOL 93402 (10.99/17.98) HDPE FLOATS	1	66	87	89	33	ANDREA BOCELLI & PHUPS 539207 (10 98 EQ12 98)
+	7	1	8	MASTER P &* NO LIMIT 53538*/PRIDITY (12 98/19 06: MP OA LAST DON	1	67	58	49	13	GEDRGE STRAIT & MCA NASHMILLE 70000 110 98/16 981 ONE STEP AT A TIME
1	9	3	3	MAXWELL COLUMNA 64964* (10 98 F0/16 98) EMBRYA	3	68	57	60	7	GLDRIA ESTEFAN EPIC 65200* (11.58 EQ17.58) GLDRIA!
1	13	11	37	SHANIA TWAIN A' MITICUTY (NASHVILLE) 536003 (10 96 EQ16 98) COME DN OVER	2	69	67	63	10	GARBAGE ALMO SCUNDS BODI BINITERSCOPE (10 98/16 98) VERSIDN 2.0
1	5	-	2	KANE & ABEL NO LINIT 50720199008TY (10 96:16 98) AM I MY BROTHERS KEEPER	5	70	64	68	35	METALLICA 42 ELEXTRA 62126*EEG (10 96 16 98) RELDAD
5	16	15	72	MATCHBOX 20 A" UNANTUMIC \$272LING (10 9915 98 W YOURSELF OR SOMEONE LIKE YOU	5	n	56	22	3	A THE NEW POWER GENERATION NEWPOWER SOUL
1	15	13	13	SOUNDTRACK . INTERSCOPE 90140* 01.98/17.98: BULWORTH THE SOUNDTRACK	10	72	76	86	41	EVERCLEAR & CATTOL 36503* (10 9915.98) SO MUCH FOR THE AFTERGLOW
1	12	2	3	DEF SQUAD INVEDER JAM 558343*MERCURY (10.98 EQ16 98) EL NIND	2	23	62	62	34	GARTH BROOKS A' CAPITOL INASHVILLE SESSICAPITOL NASHVILLE (10 98/36 98) SEVENS
5	NET		1	COUNTING CROWS ACROSS & WIRE LIVE IN NEW YORK	19	74	69	69	47	MASTER P AT NO UNIT DOSTRATIONITY (10 INVIA IN) GHETTO D
1	17	20	23	CC22522250770x(18.98.CD) ACRUSS & WIRE LIVE IN NEW YORK CHERRY POPPIN' DADDIES NO/0 SI001/INV7854 UD 94/6-98 MIL ZOOT SUIT RIDT	17	75	70	64	10	XSCAPE • 50 50 DEF 68042/COLUMBIA (10 98 EQ/16 98) TRACES DF MY LIPSTICK
-						76	73	73	22	SILKK THE SHOCKER A NO LINET 50716*1PRIORITY (10.58/16 580 CHARGE IT 2 DA GAME
-	18	14	9	DMX & RUTE PROFISIOLET JAM 558227-MERCURY (10 59 EQ:16 59) IT'S DARK AND HELL IS HOT	1	n	78	88	16	FUEL 550 MUSIC 64554107C (10 98 DD16 98 00
4	14	12	9	SOUNDTRACK & EPIC 09338 (11.98 EQ17.98) GODZILLA THE ALBUM SAVAGE GARDEN A "COUNTRA 62354 (10.98 EQ15.98) SAVAGE GARDEN	2	78	72	72	10	HANSON & 3 CAR GARAGE. THE INDIE RECORDINGS '95-'96
						78	75	65		MOE 558399/MERCURY (10 98 EQ17 98)
	22	21	12	RCA 67660*130 95/26.961 BEFORE THESE CROWDED STREETS	1	/9	/5	60	3	MERCURY 558338 (10 98 EQ 16 98) CAR WHEELS ON A GRAVEL ROAD
_	19	16	12	BIG PUNISHER▲ LOUG 67512199CA (10 98/16 98) CAPITAL PUNISHMENT	5					* * * HEATSEEKER IMPACT * * *
)	39	48	4	THE BRIAN SETZER DRCHESTRA THE DIRTY BOOGIE INTERSCOPE 90183 (10.96/16.96) THE DIRTY BOOGIE	26	80	105	149	1	HARVEY DANGER SUBHLONDON 556000 SLAND OLD IN EQ14 98
	20	17	35	CELINE DION A* 550 MUSIC 6886LEPIC (10 98 EQ17.98) LET'S TALK ABOUT LOVE	1	81	66	54	4	SUBLIME STAND BY YOUR VAN - SUBLIME LIVE IN CONCERT
)	44	56	57	"N SYNC • #04 67613 (30.3#/16.9#) "N SYNC	28	80	74	57	35	MARCY PLAYGROUND & CANTOL 53569 (10 19/35 NO III) MARCY PLAYGROUND
	26	18	1	THE SMASHING PUMPKINS & WWGIN 45879 (11 98/17.99) ADORE	2	33	13	42	84	MASE A' BAD BOY 72012*ABINTA (10 9A/16 90) HARLEM WORLD
1	74	80	44	USHER &* LAFAGE 26043WRISTA (10.9816.98) MY WAY	3	(84)	NE		1	JOHN FORTE RUPPIQUEE 44639*COLUMBA (10 SE ED16 SE) POLY SCI
	34	31	83	SARAH MCLACHLAN & ANISTA 11970 (10.98/16.91) SURFACING	2	85	44	35	80	GREEN DAY & REPRISE 46754/WATHER DIVOS (10.3825.38) NIMROD.
	25	13	42	CREED & WIND-UP 13049 (10 98/36 98)	22	38	77	13	6	CLAY WALKER GANT DASHIELD 24700WARKER HIDS, BASHIELD 100 9426-981 GREATEST HITS
	NE		1	TRISHA YEARWOOD MCA MASHMILE 20023 (10 9916 901 WHERE YOUR ROAD LEADS	33	37	31	87	16	ALL SAINTS LONDON #2/1993/#5UAND 110 96 EQ/15 081
	26	n	16	NATALIE IMBRUGLIA & RCA 67634 (10 19/16 9/0) LEFT OF THE MIDDLE	10	85	84	23	13	EDWIN MCCAIN UNWATUNATIC (2995/06 (10 96/15 90) III MISGUIDED ROSES
4	25	25	25	MADONNA A' MAKETICK 46847/WARNER BROS (10 9/17 90) RAY OF LIGHT	2	85	35	57	1	SOUNDTRACK
1	42	84	57	SPICE GIRLS A' windwid5111 (11.96/17.96) SPICEWORLD	3	30	η	17	57	PUFF DADDY & THE FAMILY & BAD BOY 73012*MRISTA (10 9617 981 NO WAY OUT
4	26 25	31 25	1	SOUNDTRACK ELEKTIKA 62201/EEB (11.9/17.9/0) CAN'T HARDLY WAIT K-CI & JOJO &' MCA 11613* (10.9/17.6.9/) LOVE ALWAYS	25	31	83	n	1	ONYX JALDEF JAM SAMPIMERCURY (10.58 EQ16 Sto SHUT 'EM DOWN
4			57			57	84	84	13	TIM MCGRAW &' CURS 77886 (10 95/16 50) EVERYWHERE
+	25 35	25 57	52	SOUNDTRACK ▲** SONY CLASSICAL 63213 (10.50 E017.91) TITANIC NATALIE MERCHANT ● (LEKTIN 52199000 (10.5015 50) OPHELIA	2	57	84	13	1	SOUNDTRACK YAB YUM/550 MUSIC (93956/EPIC (1) 98 ED(17:98) HAVPLENTY
+		_	_		_	84	42	13	13	TORI AMOS . ATLANT: BIOISTING (10.8816 98) FROM THE CHOIRGIRL HOTEL
+	31	40	31	NEXT ▲ ARISTA 18973 (10.99/15.96) RATED NEXT SOUNDTRACK wast bishey 60031 (10.98/16.96) MULAN	37	25	25	35	13	ERIC CLAPTON & DUCK/IEPRISE 465777WWINER BINOS. (10.98/17.98) PILGRIM
+	35	23	13	SOUNDTRACK WALT DESIGN GO SIGNEY GOODI (DD SIGNE) SITTIN' ON TOP OF THE WORLD	24	57	63	35	1	RANCID EHTAPH 96497* (30 98/35 98) LIFE WON'T WAIT
ł	30 57	23	13	GARTH BROCKS CANTOL INVENTIOL INSPIRED 145 27 CEL THE LIMITED SERIES	3	57	85	13	13	SOUNDTRACK A HEAVYWEIGHT SHOBBETHAM (10 38 ED/17 98) THE PLAYERS CLUB
+	37	57	13	WYA UNIVERSITY SECTION/INTERSCOPE (1.0 SHITE, SHI	42	57	84	13	ы	MARIAH CAREY A* COLUMBA 07835 (10.98 DQ17.98) BUTTERFLY
+	41	35	13	FASTBALL © HOLLWOOD 162130 (10 98 02/6 98) ALL THE PAIN MONEY CAN BUY	29	57	i3	107	39	BARENAKED LADIES REPRISE 44333WAINER MOS. (10.99/16 98) ROCK SPECTACLE
ł	41	50	13	SEMISONIC • MCL19733 (10 9N/6 91: 109 SEMISONIC • MCL19733 (10 9N/6 91: 109 FEELING STRANGELY FINE	43	100	57	57	1	ROD STEWART WAIMER UPDS 44782 110 9817,951 WHEN WE WERE THE NEW BOYS
+	41	43	13	FAITH HILL ▲ water to so datawild 46790 (10 94/6 91) FAITH	1	(101)	NE		1	ACE OF BASE ARISTA 19023 (10 98/26/98) CRUEL SUMMER
	81	63	6	EVE 6 IRA 57517 (2.99/13.98)	49	102	102	103	18	JO DEE MESSINA 0198 77904 130 98/16 981 I'M ALRIGHT
X	38	36	11	VONDA SHEPARD A	7	an				* * * PACESETTER * * *
X				50 MUSIC 09365E/1C (11:98 EQ17:98) SUNGS FROM ALLY MOBEAU (1V SOUNDTRACK)	-	103	148	-	2	SOUNDTRACK DREAMWORKS 50091 GEFFEN 122 34/17 981 SMALL SOLDIERS
			10							
X	45	44	43	BRIAN MCKNIGHT & MOTOWN 585215 (10 98 EQ16 98) ANYTIME	13	104	<u>99</u>	101	103	SUBLIME & GASOLINE ALLEY 11413/MCA (10 96/36 98) SUBLIME
		44 38 35	43 44 57	BRIAN MCKNIGHT ▲ иютони заеза (20 98 есл'я 980 ANYTIME JON B. ▲ тик изиново миссо сторовсти с 10 № сд 16.000 COOL RELAX THIRD EYE BLIND ▲' протик соозочеся (10 980-1.96) THIRD EYE BLIND >	13 33 24	104 105 106	99 92 39	101	103 6 3	SUBLIME ▲" GAODINE ALLEY 114/13/00/A LID 96/35 (RE) SUBLIME EIGHTBALL SUIVE HOUSE 53127*/INV/RESAL (10 98/25 98) LOST VARIOUS ARTISTS UPTION RESAL (8 08/00) PUNK-O-RAMA (III

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В	ill	b	0	ard. 200. continued AUGUST 1, 11	998
MCX MCX	MERK	2 WKS A00	WKS ON	ARTIST TITLE	POSITION
108	98	61	5	JEFF FOXWORTHY WAINTER BROS, INSOMILIE: 46861 (10 19/16 OF LEUWACHT FOR COSE (11/CD)	51
109	50	61	-	NEWSBOYS STATI SONG 45917WINGIN (10 09/16.98) STEP UP TO THE MICROPHONE	61
110	96	99	7	JACI VELASQUEZ INTERNINGE REALIZED IN TOTAL SINCE JACI VELASQUEZ	55
un	103	64		DWIGHT YOAKAM JENIEE DASHITLED GELLAMAREN HIDE INAMALE (D.S. 1975-51) A LONG WAY HOME	61
112	56	61	15	SOUNDTRACK & NO LIMIT 5074574990000111 (11.3947.590 I GOT THE HOOK-UP!	
113	100	91	11	FIEND + NO LIWIT 50715*#NIX081TY (10 3916 30) THERE'S ONE IN EVERY FAMILY	-
14)	NE			THE 69 BOYZ GUIDINGUIDINTIANTIC 53031 WG (30.0W16.90) THE WALT IS OVER	114
15)	NE		1	VARIOUS ARTISTS ARISTA MASHVILLE 18850 (10.9916 99) ULTIMATE COUNTRY PARTY	115
16	101	95	22	DESTINY'S CHILD . COLUMBA 67728" (10 98 19/16 98) DESTINY'S CHILD	67
117	106	102	43	FLEETWOOD MAC &' REPRISE 46702/WARKER BROS. (10.98/17.98) THE DANCE	1
18)	149	141	15	ANDREA BOCELLI PHUPS 442033 (10.96 (Q17.96) ARIA THE DPERA ALBUM	59
119	115	123	61	FOO FIGHTERS AROSHELL 55832*/CAPITOL (10 98/16 98) THE COLOUR AND THE SHAPE	10
20	118	118	16	MONTELL JORDAN & DEF JAN S36987*MERCURY (10 98 EQ16.98) LET'S RIDE	20
21)	NE			SEVEN MARY THREE MAMMOTHINTLANTIC 8311446 (10.9816 98) ORANGE AVE.	121
22	108	97	36	LSG A DASTWEST 62125EEB (10.99/16 90) LEVERT.SWEAT.GILL	4
23	109	38	3	COWBOY JUNKIES GEFTEN 25201 (10 99/16 98) MILES FROM OUR HOME	98
24	116	113	18	C-MURDER @ NO LIMIT 50221*/PRODUCT (10 ON/16 OIL)	3
25	110	105	25	KENNY CHESNEY & BINA 67 49478 & DD 98/36 98	95
28	124	122	41	KENNY WAYNE SHEPHERD BAND . REVOLUTION 244807WARKER (ROL. 12 9016 SP. TROUBLE IS	74
27	125	124	6	VARIOUS ARTISTS BADD & THE REDGE (11 SW17 SW) MONSTERS OF ROCK	12
28	122	120	12	VARIOUS ARTISTS	21
			-	ARISTA 19007 (19.98/24.91)	-
189	114	112	24	PEARL JAM & thic 68164* (10.98 t0/16.98) YIELD	2
130	112	111	56	WYCLEF JEAN FEAT. REFUGEE ALLSTAKS A WYCLEF JEAN PRESENTS THE CARNING, RET, REFUGEE ALLSTARS	16
31)	103	135	15	BONNIE RAITT CAPITOL 56397 (LO 98/36 98) FUNDAMENTAL	13
32	119	116	10	LENNY KRAVITZ VIRGIN 45605 (20.98/16.98) 5	85
37	120	116	30	CHICO DEBARGE KEDAR 53088*/LWWERSAL (10 98/36-98) LONG TIME NO SEE	86
134	125	125	44	BROOKS & DUNN &' ARSTA NUSHWILLE 18852 (10 95/16 98) THE GREATEST HITS COLLECTION	4
35	107	105	4	BILLY BRAGG & WILCO ELEKTIN 62204YEEB (10 9N/16.1H) MERMAID AVENUE	90
36)	141	112	5	MONSTER MAGNET ALM 540500 (1 39 EQ12.90)	13
37	134	136	37	VARIOUS ARTISTS . POLYGRIM TK/POLYDOR 555120/MAM (10 98 EU17 981 PURE DISCO 2	71
35	139	164	18	LIMP BIZKIT FUP 901244MTERSCOTE (10.5%15.9/1 THREE DOLLAR BILL, YALL	10
39	128	134	47	DAYS OF THE NEW & OUTPOST 30004/GEFFEN (10 99/16 90) ET DAYS OF THE NEW	54
40	123	117	15	GOODIE MOB @ LAFACE 26047%WR85TA (10 98/16 98) STILL STANDING	6
41	127	130	24	SOUNDTRACK & MANERICE 46660 WARNER BROS. (11 9617.50) THE WEDDING SINGER	5
42	130	125	9	TERRI CLARK MERCURY (WASHVILLD 558211 (10 98 EQ16 96) HOW I FEEL	70
43)	NE		1	THE TRAGICALLY HIP SHIT 31025 (10.99/16.98 D PHANTOM POWER	14
44	117	109	1	LORD TARIQ & PETER GUNZ COCEINE 69010*CCULIMBIA (10 98 EQ/15 98) MAKE IT REIGN	38
45	144	147	53	SMASH MOUTH & INTERSCOPE 90142 (10 9916 98)	19
46	121	119	7	VARIOUS ARTISTS COLD FRONT 6340% TEL (13 99/1798) CLUB MIX '98 VDLUME 2	107
47	137	140	45	AQUA &* MOA 11705 (20.58/16.58) AQUARIUM	7
48	132	128	10	SOUNDTRACK ROCA-FELLADEF JAM 558132" MERCURY IS 88 E012 980 STREETS IS WATCHING	27
48	135	131	45	LEANN RIMES A"	1
	135	142	16	CUR8 77885 (10.98/16 580 TOU LIGHT OF MY DIFE INSPIRATIONAL SUNGS THE CARPENTERS AM 540638 (10.98 EQ17 98) LOVE SONGS	108
150		162	14		
51)	177	-	1	ELVIS CRESPO SONY DESCOS 82634 (8 96 10/14 98) SUAVEMENTE VARIOUS ARTISTS .	151
	133	138	31	VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS - VOLUME 1 THE SOURCE PRESENTS HIP HOP HITS - VOLUME 1	38
152	133				
152	133	157	3	RICH MULLINS AND A RAGAMUFFIN BAND THE JESUS RECORD	11

3		2			
PEAK BOOKTION	ARTIST TITLE TITLE	WINS. O	2 WKS ABO	WEEK	THIS
13	SOULIA SLIM NO UNIT 53547*/PROVIDY (10.59114.90)	9	116	131	155
125	BLACK EYED PEAS INTERSCOPE SO155* (8.94/12.98)	3	129	155	156
51	FRED HAMMOND & RADICAL FOR CHRIST (PAGES OF LIFE) CHAPTERS I & II	12	113	129	157
38	VARIOUS ARTISTS SHOT ALLOWN (2.3113) SHOT ALLOWN (2.3113) TOO SHORT RECORDS: NATIONWIEE - INTERPENDENCE DAY: THE COMPLATION .	- 9	127	138	158
81	RICKY MARTIN @ SOMY DISCOS #2653 (9.94 EQ/14 St) VUELVE	21 .	189	174	159)
2	TOOL & FREEWORLD 31087* (10.98/16.58) AENIMA	94	173	153	156
17	LOREENA MCKENNITT & QURUM HOND 46719MMMMER BHOS. (10.9815.90) THE BOOK OF SECRETS	42	137	142	161
50	THE JIMI HENDRIX EXPERIENCE OPERENCE HENDRIK 117421WCA (13 3924 50) BBC SESSIONS	1	133	145	162
3	MYSTIKAL & 813 801/NO UMIT 41620/WE 110.98/16.980	36	162	157	163
164	SOUNDTRACK SONY CLASSICAL 60527 (11.59 EQ/17 98) THE MASK OF ZORRO	1	VÞ	NET	164)
1	AEROSMITH &2 COLUMBIA 67547 (20.96 00/16.96) NINE LIVES	70	166	156	165
100	MC REN PUTHLESS 693131/CPIC (10 98 Eq16.98) RUTHLESS FOR LIFE	3 .	100	152	168
16	CLEOPATRA MAVERICK 46925/WARNER BROS 110 18/16 191	2	-	171	167
13	OZZY OSBOURNE ▲ EPIC 67980 (10 98 EQ(17,98) THE OZZMAN COMETH	36	167	168	168
23	THE VERVE & VOHUT 44913WIRGIN (10.98/) 6 981 URBAN HYMNS	42	155	172	169
170	VARIOUS ARTISTS REVESAGE 11342/WHISHAM HILL 00:9816.980 JIM BRICKMAN'S VISIONS OF LOVE	1	VÞ	NET	170
14	SOUNDTRACK . WORK 68166(CPIC 110:98 EQ17.98) MY BEST FRIEND'S WEDDING	57	148	146	171
7	SOUNDTRACK & EMILIATIN 55535 (10 98/16 98) SELENA	62	178	169	172
1	THE NOTORIOUS B.I.G. & BAD BOY 7301119495514 (19 58/24 56) LIFE AFTER DEATH	70	146	147	173
31	SLAYER AMERICAN 69192%COLUMBIA (11.98 EQ16.98) DIABOLUS IN MUSICA	6 .	132	140	174
20	PAULA COLE A' IMAGO 46424 WARHER INIOS. (10 JIN15 98)	76	194	185	175)
23	VARIOUS ARTISTS POLYDOR 535677/AMM (10 98 EQ16.98) PURE DISCO	56	-	183	176)
81	PUBLIC ANNOUNCEMENT AM 540182 (10.56 02/16.50) ALL WORK, NO PLAY	15	116	116	ın
52	STABBING WESTWARD COLUMINA 69329 (10.96 EQ/16.56) DARKEST DAYS	15	168	163	110
- 4	TRISHA YEARWOOD &' (SONGBOOK) A COLLECTION OF HITS	47 1	158	160	179
180	CHRIS LEDOUX OUTDL NASHVILLE 21142 110 SW16 191 ONE ROAD MAN	1	VÞ	NET	180)
16	VARIOUS ARTISTS ING IDEAEVUILUND SE74WORD I SWID SEI VEGGIE TUNES 2	3	200	161	181
	JIMMY PAGE & ROBERT PLANT . WALKING INTO CLARKED U.C.	13	150	150	182
183	ATUANTIC 83092*/IG (10 91/16 95) WALKING INTO CLARKSDALE VARIOUS ARTISTS (10 90/16 95) MILLENNIUM FUNK PARTY	-			183)
160	TIMEALAND AND MAGOO & SUDDENDING STORT STORE STORE WELLOWE TO OUR WORLD	36	159	154	184
67	BLINK 182 • CARDO LIG241WCA (10 9916 39) DUDE RANCH	45	169	167	185
41	STEVE WARINER CATTOL INSWILLE SAME? (10 56:05:50) BURNIN' THE ROADHDUSE DOWN	13	143	165	188
165	SEVENDUST TVT 5730 (10 0015/90)	14			187)
13	DO OR DIE @ NEXH-DOPHOCO WATCHINA-ALOT 45512/VIRGIN (10 SIR16 SID HEADZ OR TAIL2	15	154	175	188
41	SOUNDTRACK @ ATLANTIC 83053/46 (10 98/17 98) ANASTASIA	31	160	158	189
1	BOYZ II MEN ▲2 MOTOWN 530819* (11 98 EQ(17 96) EVOLUTION	43	191	182	190
93	THE 8-52'S TIME CAPSULE - SONGS FOR A FUTURE GENERATION	8	144	162	191
23	REPROC 49523WARKER 6005 (22.501.6.90) THE DAPAULE - SUNDA FOR A FOTORE DEPENDENTION MICHAEL W. SMITH REMOVE 1000/11/0/ 10 00/16 90) LIVE THE LIFE	12	171	159	192
99	MXPX TOOTH & MAL 540910" MAM IS 15 EQ12.95 SLOWLY GOING THE WAY OF THE BUFFALO	5	156	166	193
67	TAMIA (WEST 46213/WARNER BROS (10 98/16 98) TAMIA	11	ITRY	RE-E	194)
3	BUSTA RHYMES & DEATRA 62064/656 (0) 98/16 98) WHEN DISASTER STRIKES	64	175	173	195
91	BILLIE MYERS UNIVERSAL 53100 (10 99/16 98)	21	193	184	196
1	PRODICY A' 2, MUTE MANERACK 46606 MARINER BYOS (10 58116 98) THE FAT OF THE LAND	55	174	189	197
3	CHUMBAWAMBA &' REFURUE 53009/UNIVERSAL (10 99/16.98) TUBTHUMPER	43	165	179	196
		5	KTRY		199)
15	ANDREA BOCELLI PHUPS 533123 (10 98 EQ17 58) VIAGGIO ITALIANO				

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 69 Boyz 114 Ace Of Base 101 Aerosmith 165 All Saints 87 Ton Amos 96 Ague 147 Marah Carey 98 The Carperters 150 Cherry Poppin' Daddes 20

Remy Cheeney 125 Churdbewartha 198 Tarc Clapter 35 Tarc Claster 142 Tarc Claster 35 Tarc Claster 35 Carc Claster 124 Pous Carc 124 Pous Claster 124 Pous Claster 124 Des Clast Fierd 113 Fisetwood Mac 117 John Fogerty 65 Foo Fighters 119 John Forte 84 John Forte 84 John Forte 84 Fiset 77 Fuel 77 77 Gardoge 69 Goode Mete 160 Gener Day 8 Feel Hammond & Radical For Christ 157 Hernon 78 Hernon 78 Hernon 2000 Documents Felt Hill 48 Herner Docume Documents Felt Hill 48 Herner Christ Documents 154 Januard Form 107 Jagged Edge 107 Janet 56 Wyclel Jean Fasturing Refugee Aristers 130 Montell Jorden 120 Eightball 105 Gioria Estefan 68 Eve 6 49 Everclear 72 Kane & Abel 15

K-Ci & Jobo 38 Lenny Kneetz 132 Chris LitOoux 180 Linng Stant 138 Lond Taro & Peter Gunz 144 LSG 122 Land Tang & Peter Gunc 1 -Land Tang & Peter Gunc 1 -Ling Tazz Madorne 35 -Mater Nor 35 -Note Handler 1 -Note Handler 1 -Note Handler 1 -Santh Michael 3 -Note Herchare 3 -Tre Michael 3 -Handler 1 -Santh Michael 3 -Note Herchare 1 -Note 1 -

Standar Ungen 124 Wing 12

The Mark Of Zero 164 Misen 42 Mit Ret Frendris Wedding 171 The Frendris Wedding 171 The Frendris 172 Stratt Soders 103 Stratt Soders 103 Stratts Wedding 148 The Windding Stoper 141 The Windding Stoper 148 The Windding Weddinese 103 Societies 44 Stopers 44 Stopers 45 Stopers 45 Stopers 45 Stopers 104 Stope Sublime B1, 104 Tama 194 Tred Eye Bind 53 Timbaland And Magon 184 Tool 160 The Tragocally Hig 143 Sharts Twain 14 Usher 30 Jaci Velanguez 110 VARIOUS ARTISTS

Farthal 46

BOUKMAN EKSPERYANS SETS OFF A 'REVOLUTION'

(Continued from page 13)

tion, dancefloor frenzy, and frontline resolve, the set's searing energy kicks off with the first notes of lead tune "Sevelen/Sukiyaki (No More Excuses For The War)" and runs high through all 13 tracks.

"Revolution" culminates nearly three decades of Boukman's tireless efforts for a Haitian revolution of the mind and soul, not of violence. In the past three years, "we've become more of a force for change in Haiti," asys Loio Beambrum, who shares lead vocals with Manze and is also a popalar Haitian IV entertainer and host has also become more radical in the way we want to change. We need another revolution In Haiti,"

The nine-member Boukman has always been a world music flavorite for blending vooloo exvietment with the best of the West. Blistering guitar raves and jangly keyboart riffs evoking Santana, Led Zeppelin, Bob Marley, and Jimi Hendrix flash through surging vooloo drums, Lolo's impassioned wails, Manze's lilting cadences, and the groups by broatic chanting.

Those incantatory voodoo rhythms pulse even stronger in "Revolution." And Boukman's mix of the familiar and the exotic is more compelling than ever, as are its lyrical calls (translated into English in the liner notes) for humane change.

"This album has younger energy says Beaubrun, who introduced younger members after the death of 25-year-old Boukman hassist/drummer Michel-Melthon "Olicha" Lynch and the departure of Beaubrun's brother to become a producer. "We also discovered another voodoo rhythm in Haiti, the Mandingo rhythm, among an finsular) community of Mandingos in the North, who've kept their rituals and music from Africa. 'Nou Pa Vle Lage (We Don't Want No War)' and 'Tipa Tipa' are based on that rhythm, and it's not far from the regrae rhythm. We can do a lot on it, and it even gives us the opportunity to play raggamuffin and rap over a voodoo rhythm.

Tuff Gong, meanwhile, "is committing all its resources to make sure very one is aware of Revolution," says Tuff Gong USA, president Cassandra Goina, "I an thrilled to be working with Boukman Eksperyans. They are among the most intelligent and sincere groups, and their music full of a passion anyone can feel."

Marketing strategies include "going back to the foundation of the Haitian community throughout the U.S.," says Goins. "We're involving a lot of Haitian organizations and Haitian businesses" in the awareness effort, including the Salt Lake Citybased Haitian Development Network.

THREE-PART RADIO PUSH

Tuff Gong is pursuing an aggressive, three-phase radio campaign and began servicing the album three weeks before street date. "When it comes to radio, 'Revolution' is an album-oriented record," says Goins. "There's no single, but certain tracks will be pushed during the months following release."

The album was serviced to commercial and noncommercial stations that have reggae and world beat shows, college radio, and Haitian radio stations with Creole- and Frenchspeaking programs. The label also is buying radio ads in major markets with large Haitian populations.

Other strategies include interviews, promotional contests and giveways, and radio drops for key stations and DJs. Some of these efforts are designed to coincide with the group's Aug. 7-27 nationwide tour with acts including lvory Coast reggae star Alpha Blondy, as well as its September solo trek through the same territory.

Next, the set goes out to French-Canadian commercial and college radio, supported by interviews, radio drops, ads, and a postcard campaign to music directors and DJs. Phase there in all markets will emphasize tour support, including ticket and CD giveaways.

Boukman also will appear on the public television program "Haitian Experience" sometime in September.

Anticipation at radio before street date is freer-high. "Boukman is a totally spiritual, completely political group, yet you can't stop dancing," says Richard Segan, world music director at WHUS Storrs, Conn. "This will be a No.1 album for us, no question. Two of their first three albums were No. 1 albums for their years, based on listner response and rotation." Retail response is equally enthusiastic. "Revolution" will be the one to put them in their very deserved position as among the most conactors world music groups," enthuses Salou Larrin Diop, world music buyer for HMV's Softh Street location in New York. "I'm sure it will sell a lot, because Tuff Gorg really believes in them."

RETAIL CAMPAIGN

The label's retail strategy also follows a three-gart stratuture, with regional programs in key markets, retail programs to coincide with the totars, and regional programs in select college markets starting in the fail. The label plans to searce endcaps, listening posts, and in store play in major chains. Independents and mom-and-pose will be serviced resentative, while a street transm, working expectively vigorously in Caribbean neighborhoods, will maximize visual expourt.

Posters, stickers, and promotional CDs will give the band presence at special events, such as festivals, parades, and fairs. Other strategies include tagging and sniping eampaigns at select college campuses and soliciting supervisors of upcoming soundrack projects.

NONTRADITIONAL MUSIC RETAILERS GROW IN U.K. (Continued from page 3)

Now have also expanded, ending the year with 47 and 34 stores, respectively.

However, Our Price—which in July switched ownership from WHSmith to the Virgin Entertainment Group (Billboard, July 18) has faded from a peak of 336 stores in 1991 to 235 at the end of last year.

The indie sector has been hardest hit by the rise of the supermarkets. From 1994 to 1997, the number of large indies fell from 282 to 240, the number of medium-sized stores dropped from 397 to 348, and the number of small stores declined from 601 to 497. The BPI also says "other" indie outlets fell from around 800 to 300 in that time.

Richard Wootton, chairman of the British Assn. of Record Dealers and co-owner of the indic store Ainleys, says the fall in the number of "other" outlets may be misleading, as this may represent traders at the margins of the business. Nonetheless, he says, the loss of some 200 more mainstream indic stores is cause for concern.

"It's fairly depressing," he says. "Most indie retailers I speak to continue to find things difficult, but the way the market is going the major chains are also finding it difficult.

"The expansion of the supermarkets—with their passion for creaming off the top sellers and selling them at a discount price—is having a damaging effect on the business," he adds.

Wootton says, though, that labels have recognized that the indie sector, with its traditionally wide stocking policy, is where records from new aritists are presented to the public for the first time. Now, he says, labels are acting to preserve the sector's remaining health.

"We're getting more help now with discounts, merchandising equipment, promotional campaigns, and window displays," Wootton notes. "I don't know whether this is closing the stable door after the horse has bolted, but the question will be whether it's too little, too late."

Wootton says that he believes the indies' rate of decline has stopped increasing, but that he anticipates around 2.5% of stores in the sector will close each year in the foreseeable future.

He argues that the solution for indie stores is to specialize in some way rather than trying to compete with the supermarkets head to head.

The BPI Statistical Handhook also notes that British artists' abave of the singles market fell from 60.75 in 1996 to 82.55 kest year. The organization says this is due not to a decline in the popularity of domestic acts but to a rise in the success here of continental European artists. The book cites Denmark's Aqua, Germany's Sashi, and Sweder's Cardigans and the Wannadies as examples of those acts' increasing penetration.

British artists² share of the album market rose from 53.1% in 1996 to 56.3% last year, the book reveals. The 56.3% last year, the book reveals. The share of the sector has been delling share of the sector has been dellings share of the sector has been dellings in the sector has been dellings linked with the falling share of reckional declining share is inextricably linked with the falling share of rockmetal descent in the properties of rakes via artists such as Oasis, Texas, Radiobead, and the Verve."

The book also notes that the British consumption of music—an average of 3.4 albums per head per year—is no longer the highest in the world, having been surpassed in 1997 by the U.S. and Denmark, both with 3.5 albums bought per person per year.



by Geoff Maufield

FEDDING THE BEAST. You just knew that the Beastie Bory's Fields Nast's would make a load entrance. First-day askes at Blockbuster Music worre in the range of 17,000 units, a figure that is often larger than what the chain's best self time implied to in an entire week. At New England chain Newkary Comies, first-day sales (including those rung at Monday miniphis alsed) were over 90% larger than the amount the Dave Matthews Band did earlier this year in its first stic days—dig while in this dws 30% 20 was blockyr.

Add up all the totals from all the merchants and you indeed have a huge number, as the alternative rap act hauls in 681,500 mills for the week, more than triple the 220,000 pieces that placed 1994's "III Communication" atop The Billboard 200 in its first week. "Hello Nasty" total represents the biggest opener by a 1998 album and the secondlargest week by any album this year, eclipsed only by the whopping 87,500 that the "Thanic" southerack landed in the Feb. 28 issue.

The low also stands as one of the largest debut weeks since Billbord adopted Schudderson data in My 1991, ranking situ, seventh, or eighth-depending on how you count. Its use, the Notorican B.I.G. shows a standard standard standard standard standard standard is not sevel, early. Similarly, Tm tempted to consider the third week and the Next Land. Yutology' character standard standard standard to an aveck early. Similarly, Tm tempted to consider the third week early. Similarly, Tm tempted to consider the third week edition ring' version, rather than nakes of the CD and cassette versions. And, although it do not debut at No. 1, we dare not forget Game N and, although it do not debut at No. 1, we dare not forget Game N with TO,000 units.

Among albums that have debuted at No. 1 in the SoundScan era, "Hello Nasty" ranks seventh; including all weeks, debut and otherwise, the new Beastie Boys total ranks 16th.

Since this is the third loo, I alloum in the Beastie Boy' career—the group's first, "Lienzend To III," climbed To No. 1 in Its 15th chart week—it is almost astonishing to realize that they have only had three top 10 alloums in the '96. 1992". Therek Your Head's peaked at No. 10, but "Some Old Fallshift stalled at No. 46 in '94, the '96 EP "Rost. Down' charted to higher than No. 50, and the coldball instrumental set."The ID Sound From Way Out" peaked at No. 45 in '96. Why so big this time out? carlied VP of marketing Steve Resea-

Why so big this time out? Capitol VP of marketing Steve Resenblatt notes that in the four years since the Beatslew last real album, the industry has witnessed breakthroughs by 311, Beck, and other acts who over a sonic debt to the hip-hop pioneers, and that hose successes paved the road for "Hello Nasty". He further notes that even before the record went to radio, influential Los Angeles modern rock outlet KROQ found the Beastie Boys to be the station's No. 1 research act.

Being an experienced record cose, not to mention a second-generation record rat, Rosenblatt is also quick to credit the Beast for delivering "a really great record" and says his label also did a topnotch job creating awareness of the album's arrival. While hose statements may be the perfect illustrations of political correctness, the huge opening-week sum scemes to give credence to the compliments.

SWING STREET: Stops on "Live With Regis & Kathle Lee" and "Late Night With Conan O'Brien" help the Brian Setzer Orchestra carn a new chart peak, as the swinging act sashays 30-25 with a 84.34 gain on The Billboard 200. This marks a new peak for the group, which has been on a fast track since it chartef four weeks ago. It saw a 39 gain in its second week, even though it got pushed back one place on that chart, and last week had an 18% increases when it bounded 48-20.

The album marks Setzer's tallest chart rank since the second Stray Cats set, "Rant N' Rave With The Stray Cats," peaked at No. 14 in 1983. His previous high without the Cats came in '86, when the solo album "The Knife Feels Like Justice" rose to No. 45.

On other swing fronts, Cherry Poppin' Daddies remain in the top 20, despite a 3.5% decline in units from the prior week, and Big Bad Voodoo Daddy's slide down one spot to No. 62 is deceiving because its self-titled set actually realizes a 7% sales boost.

The advance made by these swingers all bodes well for a Slimstyle/ Beyond compilation that BMG Distribution brings to market Aug. 11. A licensing coup, the album features tracks from each of the aforementioned swing acts, as well as Royal Crown Revue.

SEEN AND HEARD: "The Tonight Show" helps matchbox 20 bullet at No. 16 and bolsters the new Trisha Yearwood (No. 3 on Top Country Albums, No. 33 on the big chart). "Live With Regis & Kathie Lee" was the music store's hot show two weeks ago, delivering Billboard 200 bullets for "N Syne and Lioned Richie in the July 18 issue.

WIPO BILL NEARS PASSAGE IN HOUSE! WER ISSUES REMAIN

(Continued from page 6)

called by the register of copyrights at the request of the House Judiciary and Commerce committeespromises to further complicate the letin July 23)

The House Judiciary Committee, which has jurisdiction over all copyright-related matters, already passed its version this spring (Bill-board, April 11). Its members, insiders say, are not pleased that the Commerce Committee asked to review the hill-and chose to change certain key provisions following complaints from the consumer electronics lobby and U.S. libraries and universities

In one amendment passed by the Commerce Committee at the markup session, libraries and universities won greater "fair use" privileges for copyrighted material delivered via the Internet. The amendment calls for the secretary of commerce to conduct a rulemaking procedure two years after the bill becomes law to determine if fair use by students and scholars is adversely affected by the WIPO provisions. If so, a waiver

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ONLINE



Two other amendments will allow consumer electronics engineers to lawfully proceed with encryption research and let legitimate electronics manufacturers use "reverse engineering" that often employs circumvention technology.

Those amendments will be the focus of debate on the House floor. and their inclusion in the final hill is Hilary Rosen president/CEO of the

RIAA, which opposed the amendments, says she is nevertheless relieved that the bill has been marked up and is proceeding to the House floor.

Rosen was expected to be among the officials taking part in the July 23 meeting between the register of copyrights, the RIAA, representatives of online companies, and other parties. The purpose was to discuss the complicated subject of structuring new compulsory licensing for online broadcasters, or Webcasters, who transmit and "stream" sound recordings on the Internet.

The RIA A maintains that Webcast. ers illegally use record labels' material without paving proper license fees. an issue taken up by the Digital Media Asan. (DiMA), a Webcaster coalition (Billboard, June 27). The RIAA recently blocked a WIPO amendment offered by DiMA that would have given DiMA's members a licensing exemption. DiMA has said its companies do not want to be held liable for possible copyright infringement when they make "ephemeral" copies of material

Recon cave the RIAA is trying to create "a workable system for licensing" but does not want a new licensing rangement "to limit Internet musi distribution ontions in the future.

Any controversial new amendments to the current House WIPO bill, insiders say, could jeopardize further action on the legislation.

The U.S. is one of 30 nations that must ratify the treaties before they become effective. Thus far, only two, Indonesia and the Republic of Moldova, have completed the process.

NEW LABEL TO PRODUCE GAMES MUSIC (Continued from page 10)

been "Wine Out Excel." which was released by Astralwerks/Virgin in October 1996 and has sold 62 000 units in the U.S., according to Sound-Seen

The first release for RED Interactive will be the soundtrack to the next title in the popular "Duke Nukem" series, developed by 3D Realm and distributed by GT Interactive. Executives say it has sold more than 4 million units worldwide. The new game will be released first on the Sony PlayStation platform in September. The soundtrack album will be in stores "probably in late fall." says De over. Other versions of the game will be out on the Nintendo platform next March and on CD-ROM for PCs in May or June.

The executives decline to identify which artists will perform on he "Duke" soundtrack because licensing negotiations are in progress, but they say the music will be "hard-edged rock"-mostly remixes of existing tracks and previously unreleased material-by gold and platinum acts, "One or more tracks" will be promoted to radio. Wolk says. In addition, there will be an interactive element, which could include links to online gaming sites. And, to create original theme music for the CD-ROM game, Wolk says, "we're going after a multi-platinum act.

The label plans to cross-promote the album with the game. The recording will be shipped to computer and gaming stores as well as to traditional music retailers, Executives point out that the subsequent release of the game on different platforms will create new opportunities to market the album.

"The soundtrack will have a 12month life, minimum," says Wolk, a self-described "hardcore gamer who will oversee the new label.

Lon Lindeland, a senior music buyer of soundtracks and pop albums for consumer electronics and software retailer Best Buy says. "I think it has potential. There is a market, especially with the explosive growth of computer software."

NEXT 'UNIGRAM' TASK: INTEGRATION (Continued from page 6)

teams have been formed. PolyGram employees are said to be gratified to have been included in the process.

No decisions are likely to be revealed until after Seagram's proposed acquisition of PolyGram closes, which many observers believe will happen in November.

The pact evidently has passed muster with the U.S. Federal Trade Commission: A waiting period mandated by the Hart-Scott-Rodino Antitrust Improvements Act of 1976 expired July 8 without a request for additional information. European approval is still pending, however.

A spokeswoman for the European Commission's DG4 competition department says she is not able to confirm whether the legal papers detailing the merger have yet been lodged with her department.

ny last year (Billboard, April 5. 1007)

Twinbrook To Close

RV CHRIS MORRIS

letin. July 22).

LOS ANGELES-The jazz-ori-

ented. New York-based distribu-

tor Twinbrook Music Inc. has

informed its labels that the com-

pany will cease doing business.

effective Aug. 31 (BillboardBul-

nancial trouble began to circulate

this spring, when several sources

claimed that the distributor was

In May, just before the Assn.

for Independent Music Conven-

tion in Denver, Twinbrook and

San Rafael, Calif -based City

Hall Records ended their part-

nership in Mutual Music

(Billboard, May 30). The two

companies had set up Mutual

as a national distribution entity

several years ago with Paulstarr Distributing and Rock

Bottom Inc.: Minneapolis-based

Paulstarr and Atlanta-based

Rock Bottom exited the compa-

His Exhibit A is the 1995 VSDA

Convention in Dallas, where the local

district attorney threatened adult

exhibitors with arrest, "Attendance

dropped tremendously" as a result.

Clayton attributes the sharp fall-

off to something else: "Dallas wasn't

a vacation spot." The evolution of Las

Vegas into a family entertainment

town, she says, encouraged many

mom-and-pop retailers to bring their

children to this year's convention,

Adult vendors have flocked to the

East Coast Video Show (ECVS) in

Atlantic City, N.J., which has always

given porn greater prominence than

which was held July 8-11 in Vegas.

ADULT EXHIBITORS

(Continued from page 6)

enough to go."

Iamor notor

not paying many of its labels.

Word that Twinbrook was in fi-

In a July 15 letter to yendors. Twinbrook president Jay Baney explained that the 1997 bankruptcy filings by four of the firm's major retail customers had proved 'devastating" and left one-third of Twinbrook's receivables uncollostible

The letter said that the company hoped to return its current floor inventory to its vendors, adding, "This should be an attractive alternative in comparison to hankruntey as it avoids liquidation of Twinbrook's inventory into the marketplace."

Baney tells Billboard that he met with five firms in an attempt to secure financing to salvage Twinbrook, but these efforts proved fruitless. "[Folding Twinbrook] seemed like a way to minimize the damage," Baney says, "At least everybody gets their product back ?

half" the first year, and by the sechas VSDA. But with the shows under ond year "it would not be attractive the same management. James worries that ECVS will also downplay

the genre Vivid won't exhibit in Atlantic City this year, and James expects other adult suppliers, already committed to 1998, to follow suit in 1999.



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DISC MAKERS

PLUG IN IS EPICENTER FOR INTERNET TOPICS News Indates Twice Baily (Continued from page 10, from 100 affiliate labels, including

Twin/Tone, Sub Pop, Rykodisc, Arista, and Bad Boy Entertainment. as well as unsigned artists.

In addition to launching online tracking and licensing initiatives with rights organizations BMI and SESAC-following a previous pact with ASCAP-Liquid has partnered with Platinum Entertainment to make the label's more than 13,000 songs available for digital download. That announcement sent Platinum stock soaring nearly 40%.

 Launch Media Inc. announced plans to deliver its multimedia content though broadband software

company Arepa. According to Goldberg, Launch will be available through cable modem set-ton devices • Webcaster the DJ.com has

changed its name to Spinner.com and announced a partnership with retailer Amazon.com. Additionally. Spinner.com is hosting a new Barenaked Ladies channel as part of a partnership with Warner Bros/Reprise.

· On the custom-compilation front, Atlanta-based MultiPreviews Inc. put the word out about its new online custom compilation service. amplified.com, which will officially how Friday (31).

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News contact: Julie Taraska itaraska@billboard.com BILLBOARD ALIGUST 1 1998



Musician Sampler Offers Slice Of The Cutting Edge from Sacrifice Isaac (Slip-

Musician magazine's CD sampler, "A Little On The CD Side, Vol. 30" is now available. Like previous volumes, this edition has the

same cutting-edge feel, blending songs from industry veter-ans and notable newcomens Among the high-

lights of the sampler are Patty Griffin's "One Big Love," (A&M) and a brooding ballad from Ani Di-Franco, "As Is," (Righteous Babe) that typifies the indieminded songstress. The CD also contains "Freedom Ride," a rollicking number from

Taj Mahal that is also part of the "Largo" ensemble album (Blue Gorilla/Mercury).

Singer/songwriter Rufus Wainright (Dreamworks) is among the rich crop of newer artists represented on the new volume. His "Foolish Love" is a memorable piano-driven tune, while Cadence Communications' Shaded Red delivers radio-friendly pop on "Caught." Also worthy of note is "Disadvantage," a heavy rock song



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iazz, and alternative. Production on the mpler is done by the

The CD is then distributed to Top 40. Rock, and Country Airplay Monitor subscriber stations, music retailers for promotional play, and consumer subscribers. Current and past volumes can be ordered directly from Starr Fulfillment at 609-488-1881

Any questions or comments on should be directed to Matt Brown at 615-321-9160.

edition draws from a include rock, country,

disc/Mercury), which coinciden-

tally was among the winners of Musician's 1997 Best Unsigned

> staff of Musician after cuts are secured from record companies.

Musician's CD sampler program

'Tis The Season For Burt, Hal, Bob

by Fred Bronson

BEAT

BACK IN 1965, the Four Seasons recorded an album called "Big Hits By Burt Bacharach... Hal David... bob Dylaw." If may have seemed an unlikely combina-tion, mixing "Anyone Who Hald A Heart" with "Like A Rolling Stone," but it produced a hit single C'Don't Think Twice," released under the non de plume the Wonder Who?) and it pressed a couple of charts in this issue, some 33 years later. The big hit by Bob Dylan on Hot Country Singles & Tracks is "To Make You Different for the some former of the source of the former of the source of the sourc

Make You Feel My Love" by Garth Brooks (Capitol Nashville). Mov-ing 3-1, it's the first Dylan song to ever top the country chart. The Dylan songbook has been a bounti-ful source for country artists for many years. Dylan songs that have ed by country acts incl

"Lay, Lady Lay" (Jim Bean), "Like A Rolling Stone" "Lay, Lady Lay" (Jim Bean), "Like A Rolling Stone" (Flatt & Scrugga), "It An't Me, Babe" (Johnny Cash & June Carter), "Don't Think Twice, It's All Right" (Doc & Merle Watson), and "If Not For You" (Sobby Wright), but of those, only the Cash/Carter duet made the top 10, peaking at No. 4. Although Dylan has never had a No. 1 on the Hot 100

as an artist, he has written one pop chart-topper: "Mr. Tambourine Man" by the Byrds. Like the Four Seasons album, that single reached pole position in 1965, separating it from the Brooks track by 33 years. The song by Burt Bacharach and Hal David thst

makes news this issue was originally a hit in-you guessed it-1965. Although Dionne Warwick origi-nally recorded "What The World Needs Now Is Love," it was released as a single by Jackie DeShannon, who took it to No. 7. The song returned to the Hot 100 in 1971 when Los Angeles DJ Tom Clay combined it with "Abraham, Martin & John" in a spoken-word single released on Motown's West Coast label Mowest. Now "What The World Needs" is back for a third

then, in a new recording by the woman who first sang it. Recorded with the Hip-Hop Nation United, it enters the chart at No.87 and extends Warwick's chart span to 35 years and eight months, dating back to the bow of "Don't Make Me Over" in Decem-

ber 1962, Bacharach and David have an even longer chart span. have an even longer chart span, extended now to 40 years and six months, dating back to the debut of Marty Robbins' "The Story Of My Life" in November 1957.

Warwick has now charted in four consecutive decades, as "What The World Needs" is her first Hot

100 entry in the '90s. It is also her first entry on the River North label, after charting on Scepter, Warner Bros., Atlantic, and Arista.

HE BOYS ARE BACK IN TOWN: The Beastie Boys have not only the highest debutting album on The Billboard 200, as "Helio Nasty" (Grand Royal) opens at the top, but the Hot Shot Debut on the Hot 100, as "Intergalactic" bows at No. 44. It's the highest-chart-"Intergalactic" bows at NO. 94. It's the ingrees while ing Beasties single of the '90s, outpointing their only other chart entry this decade, "So What 'Cha Want, No. 93 in 1992.

THE PRICE IS RIGHT: By moving 2-1 on Hot R&B Singles, Kelly Price gives the T-Neck label its seventh chart-topper and its first not recorded by company own-ers the Isley Brothers. "Friend Of Mine" is the first T-Neck R&B No. 1 since the Isleys' "Don't Say Goodnight" in 1980.



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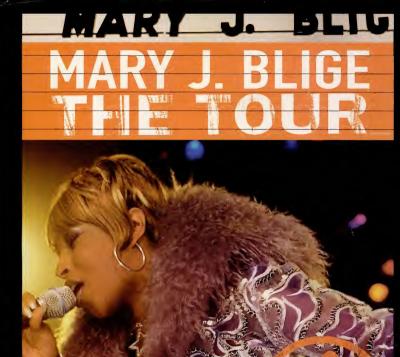
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